

# MUSICAL AMERICA

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## SOUND THE KEYNOTE OF CO-OPERATION IN CALIFORNIA MUSIC

Music Teachers' Association Holds Its Ninth Annual Convention in San Francisco—Extending the Influence of the Organization to Smallest Towns of the State—Achievements and Aims of Musical Alliance Unanimously Indorsed—Music Work in Public Libraries—Presentation of Farwell's "Chant of Victory" a Feature Among Many Notable Concert and Recital Programs

IN addition to concerts and recitals of peculiar interest and value, including a noteworthy performance of Arthur Farwell's new "Chant of Victory" and a program of music by California composers, the ninth annual convention of the California Music Teachers' Association was remarkable for the large number of uncommonly able and instructive addresses and discussions upon vital musical problems which it brought forth. An especially enthusiastic action of the convention was its unanimous indorsement of the Musical Alliance of the United States and the work which the Alliance has accomplished under the direction of its president, John C. Freund. Some of the topics which received illuminating consideration were university extension work in carrying the best music to small towns, the potential influence of musical departments in public libraries, progress in community music, and the musical development of the child-mind. In all these matters much notable actual accomplishment was registered along with the suggestions for further advancement. A fine spirit of co-operation characterized all the deliberations of the delegates, and splendid impulse was given to further democratization of music in the State.

The convention opened on Saturday evening, July 5, with a reception at the Fairmont Hotel. Helen Colburn Heath was chairman of the reception committee. After a short social session Arthur Farwell, the president of the San Francisco Association, welcomed the visitors formally and announced the program, which was splendidly carried out by Leone Nesbit, pianist; Mrs. M. E. Blanchard, mezzo soprano; Mary Pasmore, violinist, and Helen Colburn Heath, soprano. The accompanists were Beatrice Clifford, Suzanne Brooks-Pasmore, and Mrs. Paul Jarboe.

### Hearing for California Composers

Special music in the churches Sunday morning was followed by an afternoon concert at the Palace of Fine Arts, the program being made up of compositions by California composers, and the appreciation with which each number was received, as well as the large attendance, attested that these composers were not without honor in their own country. The concert was under the direction of Mme. Emelie Tojetti, a prominent musician and clubwoman. Piano solos, "Morceaux Lyriques," by Pierre Douillet, were played by the composer, and three songs by Mary Green Payson, "Her Love," "Hauntings," and "Gold, Frankincense and Myrrh," were sung by Alfreda Beatty Allen, accompanied by the com-



KATHARINE GOODSON

Celebrated English Pianist, Who Will Make Another American Tour Next Season. She Will Arrive in America in January. (See Page 26)

poser. The Sonata in A Major, Op. 14, for violin and piano, by Harold Webster, was played by Sigmund Beel and George S. McManus, while four songs by Abbie Gerrish Jones, "The Hidden Thought" (from a Hindu poem), "Egypt," Lullaby, "Sleep, My Jewel," and "Nile Song," were sung by Emilie Lancel, accompanied by Mrs. Cecil Hollis Stone. Two of Albert Elkus's songs, "To the Moon" and "Ferry Hinksey," were sung by Mrs. M. E. Blanchard, the composer at the piano, and Gertrude Ross's "Dawn in the Desert," "Madonna," and "Peace" were sung by Jack Edward Hillman, accompanied by Mrs. Stone.

### The "Chant of Victory"

Arthur Farwell's "Chant of Victory" was the feature for Sunday evening and several thousand gathered at the Exposition Auditorium to hear the music and readings which depicted the world's struggle for freedom. It had been previously presented (July 4) at the Greek Theater in Berkeley. The readers were Ruth Jensen, who typified *América*, and Samuel J. Hume *The Poet*. Homer Henley was the soloist, while a chorus of 200 conducted by Mr. Farwell sang the patriotic numbers so well chosen to illustrate the periods.

Of Mr. Farwell's compositions, "Soldier, Soldier," arranged as solo and chorus, and "Oh, Captain! My Captain!" were the most appreciated, though the entire work was received with enthusiasm. William W. Carruth at the organ, and Mme. Ellen Roeckel Davis and Lincoln S. Batchelor at the piano were the accompanists. "Soldier, Soldier," for baritone, was sung with great dramatic power by Homer Henley and made a deep impression. It is a big song, requiring ten minutes to sing, and epitomizes the whole story of our entry into the war and the principles involved, but in the form of a dramatic ballad. Mr. Farwell's new chorus, "Our Country's Prayer," as sung by a four-part chorus, was enthusiastically received. A short organ recital by Mr. Lemare preceded the "Chant of Victory."

On Monday morning a good representation of teachers met in the Fairmont Hotel. Mr. Farwell, president of the San Francisco Association, gave a short and appropriate address of welcome, to which the State president, Sofia Newland Neustadt, responded with a report of the gratifying condition of the various branches throughout the State.

### State President's Speech

"If ever there was a place in which to pursue the study of music under perfect conditions," said the State president, "it is in California. But whether the proper mental atmosphere is provided depends upon our teachers as well as on our productive artists. We cannot all be composers of note, but we can study to interpret intelligently. We can seek every opportunity to put our brother and sister members' work before the public. We can, in fact, form a cult. . . . It is with satisfaction that I report to you a most gratifying condition among our various branches. I wish they were more numerous. I wish we might know that every town in our State had the sheltering and healthful influence of a branch of this particular organization. Not that there are not earnest and well-equipped music teachers in all parts of California, but that in union there is strength. It is our earnest desire to make this organization so strong

## NEW COPYRIGHT LAW PROTECTS AMERICAN COMPOSERS ABROAD

Bill Introduced in Congress Will Give Protection in Europe to Compositions Originated Since Outbreak of the War—Nolan Measure, Which Will Probably Be Adopted, Sponsored by Society of Authors, Composers and Playwrights

WASHINGTON, D. C., July 23.—Representative John I. Nolan of California, at the request of the Society of Authors, Playwrights and Composers and several other similar organizations, has introduced a bill in the House which, if passed, as it undoubtedly will be, will give foreign copyright protection to such musical works of American composers and musicians as originated since the outbreak of the world-war in 1914. The measure would also cover libretti. Much complaint has reached Congress and other governmental agencies that the musical and other works of Americans produced since 1914 have no copyright protection whatever in foreign countries, and the Nolan amendment to the copyright law is intended to provide the protection desired. Already there are said to have arisen a number of annoying complications due to the unfortunate and uncertain status of international copyrights.

The following is the text of the bill:

A bill (H. R. 3754) to amend sections 8 and 21 of the copyright act, approved March 4, 1909.

Be it enacted, etc., That sections 8 and 21 of the act entitled "An act to amend and consolidate the acts respecting copyright," approved March 4, 1909, be amended to read as follows:

"Sec. 8. That the author or proprietor of any work made the subject of copyright by this act, or his executors, administrators, or assigns, shall have copyright for such work under the conditions and for the terms specified in this act: *Provided, however*, That the copyright secured by this act shall extend to the work of an author or proprietor who is a citizen or subject of a foreign State or nation only:

"(a) When an alien author or proprietor shall be domiciled within the United States at the time of the first publication of his work; or

"(b) When the foreign State or nation of which such author or proprietor is a citizen or subject grants, either by treaty, convention, agreement, or law, to citizens of the United States the benefit of copyright on substantially the same basis as to its own citizens, or copyright protection substantially equal to the protection secured to such foreign author under this act or by treaty; or when such foreign State or nation is a party to an international agreement which provides for reciprocity in the granting of copyright, by the terms of which agreement the United States may, at its pleasure, become a party thereto.

"The existence of the reciprocal conditions aforesaid shall be determined by the President of the United States, by proclamation made from time to time, as the purposes of this act may require: *Provided, however*, That all works made the subject of copyright by the laws of the United States first produced or published abroad after August 1, 1914, and before the date of the President's proclamation of peace, of which the authors or proprietors are citizens or subjects of any foreign State or nation granting similar protection for works by citizens of the United States, the existence of which shall be determined by a copyright proclamation issued by the President of the United States, shall be entitled to the protection conferred by the copyright laws of the United States from and after the accomplishment, before the expiration of 15 months after the date of the President's proclamation of peace, of the conditions and formalities prescribed with respect to such works by the copyright laws of the United States: *Provided further*, That nothing herein contained shall be construed to deprive any person of any right which he may have acquired by the republication of such foreign work in the United States prior to the approval of this act.

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## NEW COPYRIGHT LAW PROTECTS AMERICAN COMPOSERS ABROAD

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"Sec. 21. That in the case of a book published abroad in the English language on or after the date of the President's proclamation of peace, the deposit in the Copyright Office, not later than 60 days after its publication abroad, of one complete copy of the foreign edition, with a request for the reservation of the copyright and a statement of the name and nationality of the author and of the copyright proprietor and of the date of publication of the said book, shall secure to the author or proprietor an ad interim copyright, which shall have all the force and effect given to copyright by this act, and shall endure until the expiration of four months after such deposit in the Copyright Office."

Mr. Nolan, in introducing the bill, made a speech in its support, partly in debate with Representative J. Hampton Moore, of Pennsylvania, himself a musician and well versed in musical productions and literary works.

In presenting the bill, Mr. Nolan said, in part:

### Endorsed by Experts

"This bill has the endorsement of the Librarian of Congress and of Mr. Solberg, the Register of Copyrights. It has also the endorsement of the Society of Authors, Playrights and Composers, and there has been nobody who has appeared before our committee, either personally or through communication, who has opposed the measure. I might give the statement of Mr. Solberg, who probably is more familiar with the copyright law than anybody else connected with the Government. He is the Register of Copyrights in the Library of Congress.

"Mr. Solberg states that the proposed amendment to the copyright act, approved March, 1909, as necessary in order to accomplish two separate and distinct things. The first change is in section 8, which provides for copyrights in the United States on works by authors who are citizens or subjects of foreign countries, and is for the purpose of securing protection in the United States for works published abroad during the war. The copyright act grants protection in the United States upon certain conditions. To secure valid protection these conditions must be fully and exactly complied with, but owing to the war it was found to be impossible to comply with the prescribed conditions, with the result that only a small percentage of the foreign books and other works issued abroad during the war have secured copyright in the United States, and a large proportion of American books published since Aug. 1, 1914, have failed to secure public protection abroad.

"The real intent and purpose of this legislation is to give the authors in this country an opportunity to have copyrighted in foreign countries, especially those that were our allies during the war, the works and books that they published during the war. Due to the limited amount of time permitted under the present copyright laws and our reciprocal relations with other countries, it was impossible for foreign authors in friendly and neutral countries to get their works to America in time to be copyrighted. The same conditions prevailed regarding the works of our own authors and publishers. In the trading-with-the-enemy act we give greater consideration to the countries with which we were at war than we do in the present copyright law to those who were neutral during the war and those that we were allies with.

"It is therefore proposed in this bill to amend section 8 so as to secure retrospective protection in the United States for such works as have been first produced or published abroad since Aug. 1, 1914, by providing in the case of such works that the conditions and the formalities prescribed with respect to such works by the copyright statutes of the United States may be complied with within a period of fifteen months after the date of the proclamation of the President's proclamation of peace.

"These conditions, briefly enumerated, are the deposit of copies for registration, the filing of applications for recording the claims of copyright, the payment of the registration fee, \$1, and in the case of books in the English language, that the copy shall have been reprinted and rebound within the limits of the United States.

"It does not repeal or amend any of the manufacturing sections of the present copyright law. If they are artistic works, such as photo-engravings and lithographs, that they shall have been reproduced by lithographic or photo-

graphic processes wholly performed within the limits of the United States.

"It is provided in the bill that only those foreign works shall be considered which are by authors who are citizens or subjects of a foreign state or nation which grants similar protection for works by citizens of the United States, and it is provided that the existence of such protection in behalf of American authors in any foreign country or countries shall be determined by a copyright proclamation issued by the President. The countries chiefly concerned are Great Britain and the British Dominions, France, Spain, Italy, Belgium, and the Scandinavian countries.

"To safeguard any American producers who may have secured any rights or privileges by prior republication of works published abroad during the war, the bill contains the following proviso: That nothing herein contained shall be construed to deprive any person of any right which he may have acquired by the republication of such foreign work in the United States prior to the approval of this act.

"Diplomatic correspondence between our government and Great Britain has led to a proposal for reciprocal, retrospective protection in Great Britain for a period equal in length to our term of copyright protection, upon the single condition that actual—not colorable—publication of the American author's work shall take place in England during the proposed period of fifteen months after the date of the President's proclamation of peace, and that the necessary deposit of copies shall be made after such publication in England. The legislation on copyright in Great Britain does not require the manufacture of the work there, protection is secured by merely publishing the work—that is, placing it on sale first or simultaneously with the publication elsewhere.

"The bill provides that in case any country shall give reciprocal protection we shall give the citizens of that country the benefit of copyrighting works produced during the war. Wherever we get reciprocal protection of that kind we ourselves give them the same rights in this country."

The bill was referred to the committee on patents. A. T. M.

## MUCK ANXIOUS TO REMAIN IN AMERICA

### Conductor Seeks Protection of Swiss Legation—Influences Work to Keep Him Here

WASHINGTON, D. C., July 16.—Judging from statements of Dr. Carl Paul Hubscher, Secretary of the Swiss Legation, to MUSICAL AMERICA's representative, Dr. Muck's alleged efforts to seek the protection of Switzerland's representatives here are not at all appreciated. In fact, the secretary was somewhat indignant.

In reply to inquiries as to the present whereabouts of Muck, and whether there exists any reason for the delay in his deportation, which was supposed to have taken place over a month ago, Dr. Hubscher said:

"All I can say is that Muck is still in this country, and of course until the treaty of peace with Germany is ratified he will be in custody of the United States government as an alien enemy. I am unable to give the reason why he has not been sent out of the country before this. The government probably has some reason. However, he is not the only enemy alien who has not been deported. There are many still interned at Fort Oglethorpe, Ga., in exactly the same class as is Muck.

"I think I am revealing no secret when I say that Muck does not want to be deported. He has made many efforts to use this legation's influence with the United States government to prevent being sent out.

"He even claims Swiss citizenship on the ground that his father was a Swiss. According to the law of Switzerland this, under the subsequent circumstances surrounding the case, does not make Muck a Swiss citizen. He has tried to hide behind this pretended citizenship on several occasions, but has received no encouragement from Switzerland's representatives here.

"There is no reason to-day why Muck does not return to Europe, as we have been informed that he will be permitted to do so, if he goes voluntarily and at his own expense. With the ratification

of the treaty with Germany there will be no alien enemies in the sense in which we now use the term, but the United States government will not free those who are guilty of overt acts of any description against this government or those of its allies. My impression is that Muck does not come in this class, so he is free to come or go after the ratification. Of course, should he decide to leave this country it might not be so easy to get back. This may be one of the reasons why he is attempting to use this legation now."

The impression of MUSICAL AMERICA's representative, after talking with Dr. Hubscher, is that influences of some kind are at work in an effort to keep Muck in the United States. Just what these influences may be or whence they are being used, it is not possible to say. It seems to be a certainty, however, that the officials of the Swiss legation would feel decidedly relieved should Muck, voluntarily or by force of law, separate himself from this country at the earliest possible moment.

### Charges of a "Rather Serious Nature"

Assistant Attorney General Creighton told the House Committee on Immigration, on July 16, that one of the reasons why Dr. Muck had not been deported was that charges against him, as well as against many other "German business men," now interned at Fort Oglethorpe, Ga., were of a rather serious nature, and that Dr. Muck did not choose to return to Germany voluntarily and the United States government did not feel justified in turning him loose in this country.

The statement was made by Mr. Creighton in urging the committee to provide additional legislation which would cover cases similar to Dr. Muck's and give the government an opportunity to deal better with them after the treaty had been ratified.

The reference to Muck was brought about by Representative Siegel of New York, a member of the committee, who sought to ascertain from Mr. Creighton why Muck is being detained here. Mr. Creighton's reply was that "Doctor Muck has not been deported. He did not choose to go. The fact that he is detained at Fort Oglethorpe places him in the class with prominent German business men held there because we believe their cases to be serious."

Mr. Creighton refused to disclose or discuss the specific reasons for Muck's internment, although requested to do so.

In urging the additional legislation, Mr. Creighton said that not more than forty or fifty of the nearly 500 enemy aliens still held at Fort Oglethorpe and Fort Douglas, Utah, could be deported under the present laws as they stand. He told the committee that the Department of Justice could not go much further in paroling the interned prisoners without allowing to go free those who were considered dangerous during the war, and are doubtless still dangerous. This the department wishes to avoid doing. A. T. M.

### MUCK TO FIGHT DEPORTATION

#### Washington Hears He Appeals to Law in Effort to Remain Here

WASHINGTON, D. C., July 23.—Information has reached the Government authorities here that Dr. Karl Muck, now interned as an enemy alien at Fort Oglethorpe, Ga., will put up a strong legal fight to prevent being deported under the provisions of the bill just introduced in the House of Representatives by Representative Albert Johnson of Washington. Mr. Johnson is chairman of the House Committee on Immigration and Naturalization.

Federal officials here will not disclose the names of the more prominent interned Germans who may be deported until the cases have been made out against them in the Immigration Bureau. Officials generally are confident that most of the more influential Germans now in custody will employ every possible legal means to prevent deportation.

"They made money," the officials say, "and lived well in this country before the war, but though they abused the privileges granted them under the liberal citizenship laws of the United States, they cannot see why they should be carted back to Germany, especially when times are hard and the old country is not apt to look the same to them and their type."

Muck is said to be confident that he will be able to "smooth things over" and again win the plaudits of music-lovers and the good salary which goes to the director of a big orchestra. A. T. M.

John McCormack has just bought a farm near Darien, which is considered one of the show places in Connecticut, for \$200,000.

## NEW JERSEY ORCHESTRA BRINGS SUIT FOR LIBEL

Symphony Society Says Mrs. Seltzer  
Called It Pro-German—  
Ask \$10,000

TRENTON, N. J., July 18.—A suit for \$10,000 for alleged libel has been brought by the Symphony Society of New Jersey against Mrs. Lena Seltzer of Weehawken. Mrs. Seltzer, according to the bill of complaint, is charged with sending a letter to the organization on May 1, in which she accused the society of aiding Germany in the war. The publication of this letter, further says the charge, caused the society to be held in "great disrepute and public scorn."

A part of the letter especially objectionable, according to the complaint, said: "You might have had the delicacy to add 'The Star-Spangled Banner' to your program out of courtesy to the country that is giving you a living, and you might have had the further delicacy to wait until peace was definitely signed before rebeginning your propaganda."

Mrs. Seltzer, who was served with the summons and bill of complaint at Point Pleasant, N. J., her summer home, makes a general denial of the charges in her answer.

## COMPANY ORGANIZED TO GIVE OPERA IN GERMAN

Otto Goritz and Other Deposed Stars  
from Metropolitan Will Be Heard  
Next Season

The Star Opera Company, a new organization in the musical world, has taken a lease of the Lexington Theater and announces a season of German opera in German, to start on Oct. 20 and continue until the Chicago Opera Company takes possession of the house in January.

Otto Goritz, former German baritone of the Metropolitan Opera Company, is to be artistic director, and the cost of maintaining the company is to be sought by public subscription. It is further stated that most of the former German singers from the Metropolitan will be members of the company.

The repertoire will include works by Flotow, Lortzing, Kreutzer, Mozart, Nicolai, Strauss, Suppé, Lehar, Fall and others. George Blumenthal, who has been connected with Oscar Hammerstein for twenty-eight years, will be manager.

### Volpe Resigns Leadership of Young Men's and Brooklyn Orchestras

It was learned this week that Arnold Volpe, New York conductor, now conducting the Stadium concerts, has resigned the conductorship of the Young Men's Symphony Orchestra of New York, a post which he has held with distinction for the past seventeen years. This orchestra was founded by Alfred M. Seligman, and Mr. Volpe has been instrumental in building it up to what is probably the finest student orchestra in America. Mr. Volpe has also resigned as conductor of the Brooklyn Institute Orchestral Class, of which he has been conductor for the past nine years.

### Nelson P. Coffin Named Conductor of Mendelssohn Glee Club

Nelson P. Coffin, who has been director for a number of years of the annual music festival at Keene, N. H., has been engaged as conductor of the Mendelssohn Glee Club of New York, of which Louis Koemmerich was formerly leader. Mr. Coffin has always made the festivals at Keene a prominent feature of music in America and besides presenting many of the important choral works, has brought there all the notable singers of the past decade.

### Spalding Marries Mary V. Pyle in Ridgefield, Conn.

RIDGEFIELD, CONN., July 22.—Albert Spalding, the violinist, and Mary Vanderhoeve Pyle, daughter of Mrs. William Scott Pyle, of New York, were married at St. Stephen's Church, Ridgefield, at noon on July 19. The service was performed by the Rev. William B. Lusk, rector of the church and the bride was given away by her brother, W. Scott Pyle, who is a prominent artist in New York City. Only the immediate relatives of the bride and groom were present at the ceremony.

NEW ORLEANS, July 22.—It is reliably stated that prohibition may interfere with the plans for the coming revival of French opera here. Foreign artists who are accustomed to their wine are unwilling to accommodate their life-long habits to the new prohibition laws.



## SOUND THE KEYNOTE OF CO-OPERATION IN CALIFORNIA MUSIC

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and important to the growth of music in our State that all progressive teachers will see the advantage of becoming members. During the recent presidential visit to the Southern branches, and also to that of Sacramento, it was interesting to note that in each branch there was a different form of activity uppermost. Unfortunately, our financial affairs lack activity, depending, as they do, entirely on annual dues for the support of the

in years to come. Scrap book items are kept loose leaf and may be taken home, their use thus proving helpful in preparing programs, etc. The librarian placed special stress on the responsibility of the public in securing a good musical library, saying: "If the music is as insistently demanded as, say, popular fiction, you will get it. The public must demand in order to make us grow. And not just one request, but keep it up!"

### "Library Extension"

Nellie Strong Stevenson followed with an address on "Library Extension," saying in part: "It was a happy idea when the public libraries decided to increase the number of their books on music and to add music scores, available not only for reference but for general circulation. The works thus obtainable have been of

of acquiring sound, thorough musicianship. One reason for lack of four and eight-hand practice is the difficulty often encountered in finding two pianos. It would be well if other cities provided as good an opportunity as the Burrage Room in Boston, where, through the generous bequest of Ruth Burrage, sister-in-law of the well-known teacher, J. B. Lang, a large collection of music for two pianos, four and eight hands, is available, as well as two pianos, which are in constant free use every hour of every week day throughout the season.

"Libraries need additions of this kind of music, and it is to be hoped that some of our composers will give us good arrangements for two pianos of the best large modern works. Some may be procured from Europe, now that the war is over, but these are very expensive.

made a strong plea for songs in the English language.

"Americans are hampered by poor enunciation and should study language tone," she declared. Another teacher said that "the use of English as spoken by Americans develops the muscles at the root of the tongue and expands singing tone. Language should be taught, but outside of vocal classes."

Here are some other bits of comment proffered by various teachers:

"Pupils should hear great singers and get the standard of tone, as that is of incalculable importance."

"One of the worst things the teacher has to contend with is the influence of the pupil's family, which is so often of a discouraging nature."

One teacher touched the keynote of proper tone production by saying that



At the California Music Teachers' Convention in San Francisco. No. 1—William Edwin Chamberlain, President of Alameda County Branch, Who Conducted the Round Table on Voice Production; No. 2—Helen Colburn Heath, Chairman of Reception of Program Committee; No. 4—Alexander Stewart, District Representative

Chamberlain, President of Alameda County Branch, Who Conducted the Round Table Committee; No. 3—Samuel Savannah, Treasurer of State Association and Chairman for Community Singing, War Camp Community Singing, Pacific Coast Division

Association. However, a great desire is as unkillable as a soul, and with high ideals as our ultimate accomplishment we must prosper, both intrinsically and financially."

A Piano Round Table conducted by Albert Elkus brought out some interesting thoughts and was appropriately followed by a lecture recital, "Some Aspects of Eighteenth Century Music," by Elizabeth Simpson, whose illustrations included the Mozart C Minor Fantasia, Sonata in D Major, by Haydn, six program numbers of French clavecinists, and four old-time dances.

Next came a recital by Santa Clara County members, introducing Margery Mackness Fisher (MUSICAL AMERICA's San Jose correspondent), who gave a fine rendering of the Grieg Sonata, Op. 13, for violin and piano, John C. Manning presiding at the latter instrument. Homer De Witt Pugh, accompanied by Elizabeth Aten Pugh, sang three delightful songs and Elsie Cook Hughes closed the program with two piano solos.

### Chamber Music Concert

The afternoon session opened with a delightful chamber music concert by the Savannah String Quartet, assisted by John C. Manning, pianist, and Marion Vecki, baritone. The Quartet, composed of Samuel Savannah, first violin; Mrs. Savannah, second violin; Eric Weiler, viola, and Albert Rosenthal, cello, was warmly applauded for fine work in the Dohnanyi Quartet, Op. 15, and the Dvorak Quintet, Op. 81, in which Mr. Manning gave valuable assistance. Mr. Vecki, who is spending his vacation at his home here prior to filling New York engagements, sang six songs in splendid style, accompanied by Amy Peterson Vecki.

Julian R. Waybur, in a short address, spoke of the benefits of the extension work of the University of California. He called upon the teachers throughout the State to co-operate in bringing the best in music to the small towns, to waken the spirit of music by giving concerts, encouraging community singing, procuring lecturers and artists, establishing clubs, etc., and asked them to call upon the extension department which acts as an exchange for musical information and stands at all times ready to serve and encourage in every direction the betterment of musical conditions in the smaller towns of the State. He spoke of the benefits to be derived from good musical libraries and introduced Jessie Fredricks of the San Francisco Library, who gave details of her system of work here. The indexing of musical magazines in this library is an important feature, as it keeps the reference department up to date. Programs, clippings, etc., are carefully preserved and will be a valuable historical adjunct

the greatest service to the public. Schools and clubs, teachers and students, lecturers in need of illustrations, music-lovers and tourists have been benefited by the opportunities thus offered. Even many of the smaller towns of California have surprisingly good collections, and the large cities of Los Angeles and San Francisco have a musical library of which they may well be proud. San Francisco has also one of the most beautiful library buildings in the country and a large and most attractive music room with an additional small chamber furnished with a piano for the purpose of playing over the compositions.

"Librarians often appeal to the State M. T. A. committee on library extension for lists of music. Teachers, clubs and artists can, therefore, aid in the work by sending to the chairman of the committee, Julian R. Waybur, lists of musical books and compositions required in their work, and the committee can select those works most frequently requested and thus send to librarians practical suggestions of real benefit to the community at large. Publishers could also send lists

"All librarians complain of the lack of a special music fund, which hitherto has greatly limited their music supply. Here is an opportunity for gifts. Mr. Woods of the State Library at Sacramento suggests that clubs lay aside a small fund each season for the purchase of music books and scores found desirable, and then present them to the librarians. Requests for music collections should be made more frequently."

Mrs. Stevenson then followed with a piano recital in which she was ably assisted by Amy Holman, contralto, who sang two groups of delightful songs.

Monday evening was devoted to a splendid concert by Los Angeles and San Diego members, in which the following participated: John Smallman, baritone; Mrs. Halbert Thomas, pianist; Grace Vierson, soprano; Alfreda Beatty Allen, soprano, and Edward Schlossberg, pianist.

### Conference on Voice Production

Tuesday morning found a large number present at the Round Table on Voice Production, conducted by William Edwin

"Mentality, diction, and all other good things had their place, but that pure tone was really the product of correct breath control."

Another teacher claimed that "breath-ing was natural and did not need special attention."

The different viewpoints were exceedingly interesting and, had the time not been limited, doubtless the exchange of ideas might have developed into a less harmonious session.

Florine Wenzel, president of the Sacramento Branch, next gave a talk on "The Benefits of Belonging to a Local Association." Her paper was followed by a concert by Hazel M. Pritchard, pianist, and Lucia Dunham, soprano, who, accompanied by Ruth Pepper, sang two songs by Arthur Farwell, Burleigh's "Deep River," and two songs by Brockway, illustrative of the folk songs of North America. She also sang a group of modern Russian songs and Miss Pritchard played selections by Chopin, Grieg, Beethoven and Mendelssohn. Then came two addresses on the topic, "Community Music," by Alexander Stewart and Wallace Moody.

### On Community Music

Alexander Stewart, who is district representative for community singing of the War Camp Community Service, Pacific Coast Division, made a most interesting address. He defined community music as "music which serves to bring the people of all classes together, either as participants or as listeners." Mr. Stewart feels that musical development finds its firmest foundation in public school music and that every high school should have an orchestra from which the players could graduate into a community orchestra. Song, however, he says, is the most potent medium for community music, as song is the universal means of expression. The musical snob, he says, is an impediment to musical development, because you can lead the public where you cannot drive it.

"The best way to get people interested in a thing is to secure their personal participation. Community singing gets people to sing who never thought they could sing or would enjoy singing. A good percentage of these people wish to sing better."

He also expressed decided opinions on the subject of teachers who devoted their time to improving the technic of their pupils to the exclusion of improvement of their musical taste. "Better," he said, "that a pupil should know and appreciate good music than that he should be able to play in good technical style a Chopin Nocturne or a Liszt Rhapsody."

In closing, Mr. Stewart dwelt upon the effect the war had had upon our appre-



Officers of the California Music Teachers' Association: Seated (Left to Right): Mrs. Zay Rector Bevitt, President, San Diego Branch; Pierre Douillet, Director; Sofia Neustadt, President; Frank Hess, Director; Florine Wenzel, President Sacramento Branch. Standing: Alice Keller Fox, Secretary, San Francisco Branch; Julian R. Waybur, Director, William Carruth, State Association Secretary; Mrs. G. H. Short, President Calistoga Branch; W. F. Skeele, Vice President State Association; William Edwin Chamberlain, President Alameda County Association

of new works in stock and of four and eight-hand arrangements of modern compositions as acquired. The object of the committee is to create as well as to meet a present demand.

"Teachers should urge their piano pupils to make a special study of ensemble work, for there is no better means

Chamberlain, president of the Alameda County Branch. Mme. Marriner Campbell, a pioneer teacher of San Francisco, said: "Singing is a matter of mentality. It is as natural to sing as to speak. The piano is an instrument that never changes, but not so the voice, and the changes in it should be understood." She

[Continued on page 4]



## SOUND THE KEYNOTE OF CO-OPERATION IN CALIFORNIA MUSIC

[Continued from page 3]

ciation of our own composers and our teachers, and said that the promised land of musical abundance was waiting to be occupied and it only remained for the musicians of America to prove themselves ready and worthy to enter it.

Wallace E. Moody, organizer of community singing, War Camp Community Service, had for his topic "Community Singing, Its Place in Civil Life." He said that the movement had been greatly forwarded during the war by the sings in the camps and on the marches, and that it was desirable to maintain this interest.

"Community singing," he said in closing, "is no longer an experiment. Its worth has been proven over and over again in the physical and mental well-being of its devotees as well as in the general uplift of the great mass of peoples who come only occasionally under its spell."

Mr. Farwell was to have spoken upon the "Community Chorus," but as the members of the convention were to be entertained at the University of California during the afternoon and evening it was necessary to postpone Mr. Farwell's address until later and he gave an interesting talk on this subject at the banquet on Wednesday evening.

On Tuesday afternoon the delegates were entertained in Faculty Glade with a program of esthetic dancing and a woodwind quintet which was one of the greatest treats of the entire session. There followed a concert given in Wheeler Hall by Thomas Frederick Freeman, pianist, and Mrs. J. Rollin Fitch, singer, with Beatrice Clifford as accompanist, both artists being greatly enjoyed.

### The Child's Musical Training

Next came an able address on the "Development of Musical Education of the Child," by Cora Jenkins, of Oakland, who said that success in this line lay in the very early, consistent and continuous education of the child and of the parents.

"Music is a demonstrable science. When it is purely a science of mechanical reproduction, brought to even the highest degree of polished perfection of tone, speed or interpretation, it may be broken like a reed at a moment's notice. I believe that from the very beginning, at four and a half or five or six years, a child should be permitted to express his own ideas in music, to tell his own stories in music, not only to read as he progresses, the literature of Gurlitt, of Mozart, of Beethoven, and reproduce with the teacher's interpretation, but by consciously developing the power of thinking for himself, to make, say, a song about a bird.

"If you study the child and from the keenest observation of that child's temperament and individuality, begin your process of development, correlating his music study with his public school studies, by the time the high school is reached you will have a plastic recipient with highly developed thought forces and powers of concentration.

"We are not working alone. The business of music education, like that of being fathers and mothers, is co-operative and the very strongest co-operation we can have is with that wonderful body of people, the school teachers."

H. B. Wilson, superintendent of public instruction of Berkeley, gave an interesting résumé of the "Advance of Child Education." He spoke of the time when a pupil would be flogged if caught drawing a picture when he should have been engaged in study, and of the time when novel reading was prohibited, contrasting that with the present time when the poetical and imaginary instincts of the child were stimulated. He concluded by saying that the board of education would co-operate with the musicians and called upon them to formulate a plan by which they could get together.

A dinner at the Faculty Club was followed by an evening concert at the Greek Theater. Antonio De Grassé played the E Minor Concerto by Mendelssohn, with George Stewart McManns at the piano. The latter also accompanied Mrs. Verice Brand in an air from St. Matthew's Passion by Bach and the aria from Tchaikovsky's "Jeanne d'Arc." Two splendid choruses from Mendelssohn's "Elijah," directed by Paul Steindorff, completed the session.

### Association Indorses Musical Alliance

At the business session on Wednesday Mr. Farwell called attention to the work of the Musical Alliance and the Association unanimously indorses the movement

so untiringly promulgated by John C. Freund.

San Diego was chosen for the next convention.

Among the representative musicians in attendance was David Scheetz Craig of Seattle, Wash., editor of *Music and Musicians*.

Nearly one hundred assembled on Wednesday evening in the ballroom of the Fairmont Hotel for the banquet. Mrs. Cecil Mark was toastmaster. She called first upon Mrs. Neustadt, who spoke briefly of her experiences as president of the association. George Kruger congratulated the association upon the progress of the last year. Marion Vecki made a plea for opera in the community at popular prices. Arthur Farwell spoke on the "Community Chorus," its origin and object, and told of the work already accomplished. Mrs. Bevit related several studio experiences which showed the humorous side of a teacher's life.

Frank Carrol Giffin told the story of a "music bag" and the numerous articles for which it was a receptacle, and, after arousing curiosity as to its particular use since July 1, he carefully extracted from it a tempting wine bottle (unfortu-



Arthur Farwell, President of the San Francisco Branch of the California Music Teachers' Association and Composer of the "Chant of Victory," the Performance of Which Was One of the Main Features of the Convention

nately empty). Elizabeth Simpson described in humorous vein an imaginary visit to a San Francisco Music Teachers' Convention in the year 2000.

### A Comedy Climax

By this time, notwithstanding that the empty wine bottle was the only visible inspiration, the guests were in proper mood for the vaudeville performance staged by Mme. Tromboni. Samuel Savannah was discovered to have a "musical grouch." He was disgusted with music and musicians—"nothing in it," "no good nohow." Mme. Tromboni and her assisting artists proceeded to cheer him with demonstrations of their art. Helen Colburn Heath appeared as a cabaret girl, and so well did she assume the character that few could have recognized our popular church soloist. Nellie Strong Severson told how she stopped a runaway horse by playing the piano and saved the lives of several persons, while those who heard her burlesque wondered that the victims had not chosen to die in the runaway.

Marion Vecki, as an Italian workman, told of meeting 115 fellow-countrymen starting back to Italy on July 1 in search of their loved "vino" and of how he sang to them with such results as to cause them to remain good citizens of the United States. His song was a medley of operatic bits which reached its climax in "Ridi Pagliacci," when even Mr. Savannah had almost forgotten his grievance. Mme. Tromboni then introduced Walter Daniel Wanita, saying that he had constructed a "Hoover" violin with only one string upon which he would play. This he did, giving a beautiful solo in which he was accompanied by Mme. Wanita at the piano. Mrs. Richard Rees told of singing to the soldiers in France and gave a sample of her success with them by singing "Madelon." Alice Keller Fox sang a medley of Hawaiian songs, accompanying herself upon the ukelele in true native style.

The final number, a chorus led by Mme. Marriner-Campbell and conducted by Frank Carrol Giffin, found Mr. Savannah so far recovered as to join lustily in the ensemble, which sent everyone home feeling that not only had the convention been a success educationally but that the San Francisco Association had overlooked no opportunity for providing exceptional entertainment for its guests.

ELENA M. BEALS.

## "BOHEME" BEGINS RAVINIA WEEK

Excellent Cast Provided for Puccini's Opera—Miss Easton a Sympathetic "Mimi"

Bureau of Musical America,  
Railway Exchange Building,  
Chicago, July 19, 1919.

THE third week of the opera season at Ravinia Park began Saturday evening with the summer's first performance of Puccini's "La Bohème." In this work Florence Easton, as *Mimi*, put forth a sympathetic portrayal of the French grisette, and an artistic vocal exposition of the music. Morgan Kingston, as *Rodolfo*, made a handsome poet. In the more dramatic parts of the opera, as in the third act, his voice came forth with ringing quality, and, though the narrative in the first act is more lyric than heroic, Mr. Kingston made it a telling part of the opera and received much applause at its conclusion for his excellent singing.

Thomas Chalmers' *Marcel* may be accounted as among his best Ravinia interpretations, both as to voice and action. Rothier's *Colline*, D'Angelo's *Schunard* and Daddi's *Benoit* were all well conceived and ably carried out, and Miss Sharlow, as *Musetta*, added to the general ensemble, a good representation of the wilful, mischievous little foil for the more sentimental *Mimi*. Papi conducted with authority.

On Sunday evening came the second performance of "The Barber of Seville," with Mabel Garrison as the winsome *Rosina*, a rôle with which she has endeared herself to Ravinia patrons. Here also Orville Harrold, as *Almaviva*, found a responsive public, which expressed its thorough appreciation of his good singing of the tricky and florid music of this trying rôle. Daddi's *Dr. Bartolo* and Rothier's *Don Basilio* were highly commendable characterizations, and Millo Picco revels in the rôle of *Figaro*.

Monday evening, at the symphony concert given by the Chicago Symphony Orchestra, under Richard Hageman's direction, Edna Darch, the American soprano, a former member of the Chicago Opera Association, appeared as the featured soloist in several songs by Alice Barnett, who some years ago acquired her training in composition in Chicago. Miss Darch scored a most favorable impression with these songs, "Nightingale Lane" and "Moods," and also in one by Rachmaninoff disclosing a well-cultivated and ably handled soprano voice of pleasing quality. Besides her gifts as composer Miss Barnett proved herself an accompanist of praiseworthy attainments.

Harry Weisbach and Enrico Tramonti each also added a solo and Mr. Hageman gave musicianly and authoritative readings of the symphonic numbers, making an especially fine impression with Dvorak's "New World" Symphony.

### "Trovatore" Repeated

Tuesday evening's "Il Trovatore" repetition brought Riccardo Martin forward as *Manrico*, in which rôle he did some very good singing. Frances Ingram was the *Azucena*, a rôle which gives her fine opportunities for the display of her vocal abilities and in the scene in the Gypsy camp she did well indeed. Easton, Picco and Falco repeated their familiar representations and Papi conducted.

"The Tales of Hoffman" came to its second hearing this summer on Wednesday evening, and in all respects the work went with more cohesion and more fluently than at the first performance. Miss Garrison, in the two parts of *Olympia* and *Antonia*, did some fine singing; Harrold, as *Hoffmann*, added to his laurels, and Rothier, Sharlow, Ingram, D'Angelo and Daddi completed the excellent cast. Richard Hageman brings forth the grace and elegance of texture of this French score.

Thursday evening was given over to a repetition of "La Bohème" with a cast identical with that of Saturday evening, excepting Millo Picco, who sang *Marcel* instead of Chalmers. Picco sang well.

Friday evening's symphony concert brought out one of the biggest crowds of the season. The program included Mendelssohn's "Fingal's Cave" Overture, brilliantly performed by the orchestra, Svendsen's Legend for Orchestra, "Zorahayada," "In Foreign Lands," by Moszkowski, Ippini's "Aubade" and Wagner's "Ride of the Valkyries." Particular mention must be made of the last number, of which Conductor Hageman, with

but fifty members of the orchestra, gave a rousing performance. Theodore Du Moulin, 'cellist, was one of the soloists, and played an arrangement of the "Kol Nidrei." Enrico Tramonti added a solo number for the harp.

### Scotti's Appearances

Mr. Eckstein announces that Mr. Scotti, after a brief vacation to recover from his recent illness, will return to Ravinia for a number of performances in August in a double bill of "L'Oracolo" and one of his other important rôles, both in one evening. Mr. Scotti has made a plea that one of his performances be given on a popular night, Saturday preferably, in order to carry out the spirit of Ravinia, with which he has been so much impressed since coming here.

Arthur Kraft, tenor, gave a recital Saturday afternoon at "Sunset," the country home of Mr. and Mrs. W. Silverthorne, in Sharon, Conn.

Mme. Sturkow-Ryder, the pianist and composer, was given a presentation party last week after the artists who sang her songs at the Hippodrome had finished their engagements at that theater. Mme. Sturkow-Ryder was presented by them with a patent leather suit case. Among the artists participating were Jane English, Carl Craven, Myrtle Lippard, John Rankl, May Norton and the Æolian Trio. M. R.

## BEDDOE JOINS FACULTY OF CINCINNATI SCHOOL

Bertha Baur Secures Tenor for Five Years—Ysaye Arrives in Belgium to Rejoin Family.

CINCINNATI, July 19.—The most important news of the week lies in the announcement that Daniel Beddoe, known throughout the country as an oratorio singer, is to be identified with Cincinnati's musical life for the next five years. The announcement was made during the past week by Bertha Baur, director of the Cincinnati Conservatory, that she had secured Beddoe's services for the vocal department of her institution and had obligated him by contract for a period of five years.

Beddoe is well known here. He has sung frequently with the Cincinnati Symphony Orchestra and has also been soloist at three May festivals. He is expected here by Sept. 1.

The announcement of the engagement of a well-known French pianist, who is not unknown in America, is also expected shortly. He is to assume the place on the Conservatory faculty left vacant by the resignation of Theodor Bohlman. Beddoe's engagement fills the vacancy left by Dr. Féry Lulek.

It is generally believed that Mr. Bohlman has changed his mind about leaving Cincinnati for other fields, but will remain here and teach privately. He has been an important factor in the local scheme of musical things for so many years that this decision will meet with the hearty accord of his friends.

The Symphony office has received a cablegram from Ysaye announcing his arrival in Havre. By this time he has reached Brussels, where a family reunion will be held. Since the outbreak of the war Mme. Ysaye and the other members of the family have been in Nice, while Ysaye himself has been in England and this country.

Among the concerts booked for the early part of the coming season is that of Mme. Schumann-Heink. The famous contralto has not been heard here for about five years, and her reappearance in recital will be welcome. The date set for her concert is Nov. 18.

Jean ten Have, the violinist at the Conservatory of Music, gave a recital last Wednesday evening for the summer school. He played a varied program, including the Beethoven Sonata in F Major, in the performance of which he was assisted by Chalmers Clifton at the piano. His program further contained works by Granados, Bach, Nardini and Tirindelli.

Karl Kirksmith, principal 'cellist of the orchestra, has gone to Texas for the summer. Emil Heermann, concert-master of the orchestra, is spending his vacation in the Berkshires.

Mary L. Penn, a post-graduate of the College of Music, has just been notified that she has passed successfully the examinations for a fellowship degree in the American Guild of Organists. She was a pupil in piano of Albino Gorno and in organ and harmony of Sidney Durst.

J. H. T.

NEW ALBANY, IND.—Edith Bly, pianist, formerly of this city, but now of Boston, gave a recital at Music Hall on July 15 assisted by Elizabeth Hedden, soprano, and Kirk Hedden, violinist.



# Compatriots Honor Impresario Fortune Gallo

## On Occasion of Winning Italian Knighthood



A Small Section of the Banquet Hall at the Buena Vista Hotel, Bath Beach, N. Y., Where Noted Artists Gathered to Honor Fortune Gallo. The Impresario of the San Carlo Opera Company Is Indicated by a Cross. At His Right Is Mme. Gallo

The Banquet in Honor of Fortune Gallo, as Seen and Heard by Gianni Viafora, "Musical America's" Cartoonist

UNDER the auspices of the *Rivista Musica e Musicisti*, edited by Alfredo Salmaggi, a banquet was given in honor of Fortunato Gallo, the impresario, on the occasion of his being made Cavaliere of the Corona d'Italia. MUSICAL AMERICA was represented by Alfred Human and the undersigned, who was present purposely to take down and record impressions of the evening.

The banquet took place at the Buena Vista Hotel, Bath Beach, and I should like the reader to know the dangers and difficulties which one had to overcome in order to reach the place, in case he should want to go there. I advise him to procure a map of the port, a guide to Brooklyn including directions for the elevated, subway and surface lines, a lantern to lighten his footsteps and a stick in order not to break his legs!

Signor Human and I were to meet at the Forty-second Street Subway entrance, New York, and in order to be on time at seven o'clock, I started an hour and a half ahead of time on the West End Avenue car, but it was nearly eight before we got finally started. Then followed another hour and a half in subways, elevated and surface cars, all of the conductors of which knew everything except where we should get off to go to Bath Beach, Bay 24. As everyone of them suggested a different way and as we took the advice of all, we transferred at least a dozen times. But finally, in spite of torrents of rain and pools of mud, we arrived at the Buena Vista Hotel.

It is a pretty place, but, better than this, the cuisine is perfect, of a real domestic nature and absolutely Italian. The proprietor, Signor Brauné, a true Neapolitan, was formerly a professor of mandolin and violin, and one day, the thought coming to him to exchange the string of his instruments for those of the

fork, he cast away forever the melodies of the fiddle and potato-bug for those of the simmering skillet and gurgling casserole. And while it may be said that the art of music lost little by this act, it must be added that the culinary art gained greatly.

After eight o'clock all were finally seated, 190 in all, including representatives of twelve New York daily papers and correspondents from other cities. The menu was delicious, but alas! hardly had the fragrant chicken been placed before us when the chairman, Signor Salmaggi, arose to read the telegrams received from the invited guests who were unable to be present. Everybody (excepting the Signor Human and myself) turned their heads to the speaker and the

fork, he cast away forever the melodies of the fiddle and potato-bug for those of the simmering skillet and gurgling casserole. And while it may be said that the art of music lost little by this act, it must be added that the culinary art gained greatly.

tomato to addressing large audiences on the subject of American politics. The editor of *Il Progresso Italiano*, Signor Molinari, in an impressive speech, sounded the patriotic note along with the musical note. He spoke of Fortunato Gallo, by inheritance, a hero in both the artistic and the patriot world, and also the world of ideas, telling how he had helped to alleviate the sufferings of the wounded through the Red Cross, and calling to mind his brother, Captain Gallo, who gave up his life in the trenches (which impelled the listeners, in sympathy, to renew their attack upon the viands).

Just at the moment when my nostrils were invaded with the odor of a delicious lobster the chairman, in a style which

he said, not because there were not enough singers and managers, for there were enough of both, but the reason was this: The Metropolitan was self-supporting by means of its capital, the Chicago Opera Association through the generosity of private individuals; but the Gallo Opera Company has existed and does exist through the intelligence, the ability and honesty, and the musical knowledge of Fortunato Gallo. In this country there is a lack, he said, of managers of a high enough standard of business ethics and of sufficiently broad outlook for the organization of opera companies. In New York, for instance, there was only Gatti-Casazza, Campanini and Gallo. Some of the other managers had big heads but small brains, he said, somewhat like the



From Left to Right: Mr. Molinari, Editor "Progresso Italo Americano;" Manuel Salazar, Tenor San Carlo Opera Company; Francesco Corrao, Lawyer; Cesare Sodaro, Conductor and Composer

chicken was completely forgotten. *Potenza dell' oratoria!* Picture to yourself, reader, a banquet which was one-half food and one-half speeches, when you had to turn your back to the table and the waiters removed the food before you had had a chance to taste it!

The speeches were all imbued with the spirit of praise and congratulation of the guest of honor, who had by his side his charming blonde young wife. (He is also young, but dark.) The Honorable Francesco Corrao spoke in English, giving a sketch of the rising career of Fortunato Gallo, and from his way of speaking it was apparent to all that he was accus-

was a combination of that of Gabriele d'Annunzio and Dante Alighieri, presented the artist-orator of the evening. Remember now and always, that when there are singers and speakers present, pre-eminent among these will be always the basso Andres de Seguro, for he is famous not only on account of his monologue, but also for his humorous and delightful style. After saying many pleasant things about the guest of honor, Signor de Seguro, speaking in Italian, outlined the difference between the important opera companies in the United States, a nation of 105 million inhabitants. They were not many in number,

story of a newly elected mayor of a small town in Spain, who, wishing to make himself prominent in a Holy Week procession, ordered two enormous papier mâché heads to be used for the king and queen of the festivities. They were made in a barn in the suburbs, but when finished it was found that the door of the barn was too small to permit their being got out of it! Gallo, at this, in order to show his appreciation of the story, drank an-

[Continued on page 6]

CONCERT ACCOMPANIST AND TEACHER, woman, would consider position as head of piano department of conservatory or college of standing. Address "Allegro," care Musical America.



# Compatriots Honor Impresario Fortune Gallo On Occasion of Winning Italian Knighthood

[Continued from page 5]

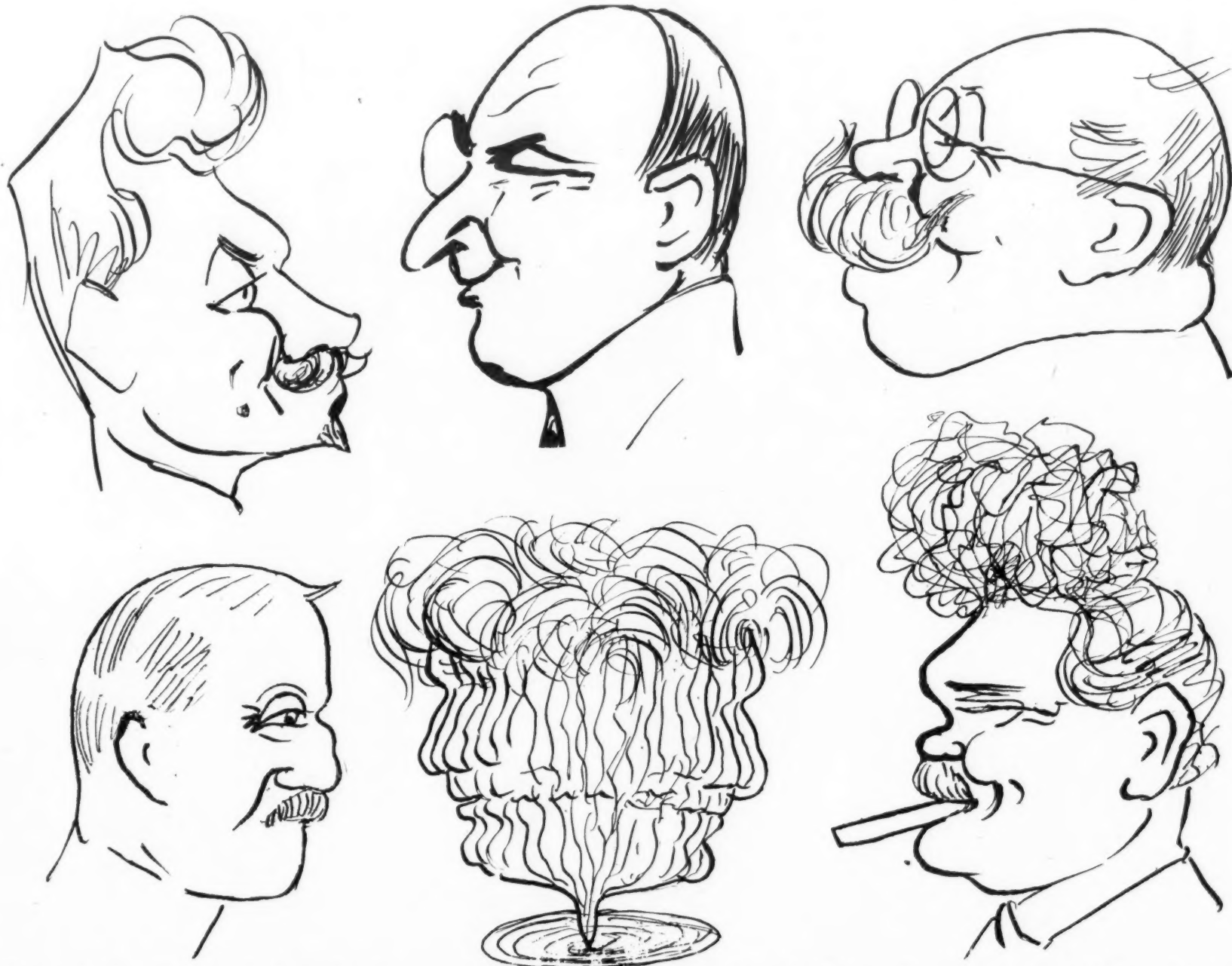
other glass of—well, either 2.75 or 275! Another very interesting address was made by Signor Ciambelli, a pioneer of the Italian press in America. He said that in the thirty years he had been in America he had been present at every banquet given in honor of the Cavalieri della Corona d'Italia, and that often it was necessary to stretch the truth somewhat in the speeches. On this occasion, however, he declared that every word spoken in honor of Signor Gallo was the truth!

The chairman then called upon the representatives of the musical press, Signor Human, of MUSICAL AMERICA, and Leonard Liebling, of another publication, who spoke briefly of their appreciation of Fortunato Gallo, who had made popular grand opera a real success in this country. Signor Human pictured the evolution of Mr. Gallo's opera company from the modest troupe of half a dozen years ago to the imposing San Carlo organization of the present time. In illustration of the success won by Mr. Gallo, he told of the diminutive but capable San Carlo company of the early days—a few years ago—and traced the expansion of the company up to the triumphal New York appearances of the past two years. Today, he declared, the San Carlo Opera Company was a national institution.

No man, said Signor Human in closing, was held in higher honor in artistic circles than Impresario Fortunato Gallo.

After these speeches, Signora Zuccari, soprano, sang the old song of Trieste, "The Bells of St. Just," and Manuel Salazar, tenor, the "Celeste Aida" aria. Then the floor was cleared for dancing, but my confrère, Human, and I, remembering the difficulties and the numerous trains and trams we had to negotiate in order to get to New York, thought it the better part of wisdom to leave and use our legs for walking instead of dancing.

After waiting an interminable time for a car that did not come, we decided that



Above (Left to Right): S. Avitabile, Composer and Conductor; Andres de Seguro, Metropolitan Opera Basso; Marsteo Guarini, President Italian Musicians' Union; Below (Left to Right): B. Ciambelli, Editor "Bolletino Della Sera;" Luigi Albertieri, Ballet Master; Salvatore Impollomeni, Conductor and Composer

Del Vecchio, A. Ferrara, Dr. Lione, Prof. A. Mira, Prof. L. Albrtieri, Mr. and Mrs. G. Fusco, Mr. and Mrs. G. Peluso, Mr.

M. Piro, E. Emilio, D. Marcucci, Comm. Andreas de Seguro, Anna Fitzu, Beny Altieri, Daley Edward, P. De Biasi, G. Stella, F. Manno, A. Scimeca, C. F. Corsini, Mr. and Mrs. G. Basile, G. Fresco, Dr. G. Carlucci, Mr. and Mrs. Balsamo,

Pauline Willard de Lissier, Mrs. Albert A. Kingland, G. Canzani, G. Viafora, Dr. A. Orlando, S. Grillo, H. R. Travis. In addition, leading members of the Italian and American press were present.

GIANNI VIAFORA.



Chevalier Fortunato Gallo, Impresario San Carlo Opera Company

it would be quicker to walk to New York. Fortunately the rain had stopped, and fortunately we found the right way to get to New York. When we arrived at Forty-second Street and Fifth Avenue we were so fortunate as to find ourselves in front of the offices of MUSICAL AMERICA. It was about 9 A.M. By that time the illusions engendered by 2.75 or 275 were fortunately dispelled, and we thought that the best thing to do would be to go up to our office and put our ideas upon paper while they were yet fresh. So we wrote; and as we wrote, between the lines we put our appreciation of all that had been said by everyone, but above all our appreciation of how fortunate America is in having the impresario who now calls himself Chevalier Fortunato Gallo!

#### Among the Guests

Mr. and Mrs. Cav. Cobianni, Comm. D. Truda, S. Lovergine, G. Puliti, S. Cantasano, Mr. and Mrs. Selvaggi, Farmacista R. Seccia, F. Dente, Farmacista B. Mauro, Prof. M. Guarini, Dr. and Mrs.



Alfredo Salmaggi, Editor "Musicale Musicisti"

and Mrs. M. Salazar, G. Bellucci, Cav. A. Pesca, Prof. S. Avitabile, Farmacista V. Cardullo, Cav. A. Bagarozzi, T. Manna and family, Mr. and Mrs. Astarita, A. Martino, G. Molinari, F. Corrao, Cav. V. Vitelli, F. Longo, Dr. F. Morvillo and family, Ingegnere Rendano and family, Dottoressa M. Fishetti and family, M. Cornelia Zuccari, Dr. Mirabile and family, V. Salmaggi, G. Salmaggi, Miss Robinson, S. Impallomeni, L. Paternoster, C. Sodaro, A. Bassi, A. Agostini, V. Ballesster, Avv. Conti, Prof. and Mrs. Mirti, Mr. and Mrs. C. Fasone, A. Battinelli and family, Silvio Palma, G. F. Pericone,

#### REFUTES TETRAZZINI REPORT

Diva Has Not Notified Manager That She Will Not Tour Here

A news item appeared in the New York Times on Sunday, July 20, stating that Luisa Tetrazzini will not make the contemplated American concert tour next season under the management of Jules Daiber. The news is said to have been sent by madame to friends in New York. Mr. Daiber, when seen by a representa-

tive of MUSICAL AMERICA on Monday afternoon, said: "There seems to me no reason why Mme. Tetrazzini should cancel her forthcoming American tour. In view of the heavy bookings already made and the great interest shown in her coming, also the important fact that she has not notified me of her intention to cancel, I can only say that the tour is on. I feel sure that if Mme. Tetrazzini should change her plans she would notify me first, as her manager." Mr. Daiber has in his possession cables and letters of a contractual nature; until he receives direct communication from the noted soprano canceling them, he will continue the tour as planned.

#### PLAN HUGE "AIDA" PRODUCTION

Gallo and Seguro to Manage Great Benefit Performance

A monster open-air performance of "Aida," in aid of the sufferers of the recent Italian earthquakes, is to be given on Aug. 16 at Sheepshead Bay Speedway, according to an announcement made by Fortune Gallo, impresario of the San Carlo Opera Company, and Andres de Seguro of the Metropolitan Opera Company, who are to manage the performance.

Italian relief societies and patriotic organizations are to co-operate in the opera, which, it is announced, will enlist as many performers as would ordinarily fill a theater. The stars will be drawn from the leading singers of the Metropolitan, Chicago and San Carlo Opera Companies. A chorus of 300 voices, a ballet of 100 dancers and orchestra of

200 musicians and a stage band of seventy-five pieces will be part of the retinue, which, in the triumphal scene, will bring 2000 persons on the stage.

The total cost of the production, it is estimated, will be about \$50,000, but as the Sheepshead Bay Speedway seats 50,000 persons, it is expected the returns will bring a large amount for the sufferers. The benefit will be under the official patronage of the Italian Consul-General in New York, Romolo Tritonj.

May Peterson to Sing in Tacoma Stadium

May Peterson, the Metropolitan Opera Company soprano, left New York on Monday, July 21, for Tacoma, Wash., where she will sing at a big concert in the Stadium before an audience of 30,000. The concert is scheduled for July 31, but should the weather not prove favorable it will be given either on Aug. 1 or 2. Miss Peterson is making a flying trip, returning East for her concert at the Ocean Grove Auditorium on Aug. 12, when she appears at the popular Jersey resort with Reinald Werrenrath.

Bonnet to Spend Summer at Biarritz

Joseph Bonnet, the French organist, sailed on La Savoie last week to spend the summer in France. He has taken a villa near Biarritz and will be with his family during July and August. His next American tour, for which the bookings are already large, begins in November.

## ELIAS BRESKIN

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Dear MUSICAL AMERICA:

As might have been expected, the announcement of the munificent bequest to aid the cause of music which the late Mr. A. D. Juilliard made, has brought out, through the public press, many suggestions as to the manner in which this bequest may be best applied for the general purpose indicated. And as also might have been expected, many prominent musicians are already out expressing the conviction that the money should be applied to the establishment of a National Conservatory of Music.

While no one is more convinced than I that the establishment of such a conservatory is needed in this country, at the same time it is not my conviction that this should be done by private enterprise or beneficence. A National Conservatory of Music should be a Government institution, like the Conservatoire in Paris. This would give it the necessary distinction. A Conservatory of Music established by private means would simply be one more, perhaps larger and better, to be added to all the other existing conservatories. It would not have any particular other distinction.

In the next place, there is much to be done, if we are to make this country truly musical, before a National Conservatory is established. And that is to bring home to the consciousness of the people the value of music, not alone as an art, nor merely as an educational force, nor merely for recreation, but as a human force of vast spiritual and material influence for good.

And here I find that Mr. Grenville Vernon, who writes for the *New York Tribune* and whose work often contains constructive thought of value, which the long-winded diatribes of his coadjutor, Dean Krehbiel, rarely do, has hit the nail squarely on the head in a recent article, if I have understood his point of view correctly. He thinks that one of the best uses to which the income from the Juilliard fund can be put is to send out emissaries all over the country to stir up an interest in music. This is right in line with the fundamental idea of the Musical Alliance, namely, that its members should interest themselves locally for certain distinct aims, some of which must be attained before we can ever hope to be a musical nation in the true and best sense of the word.

The establishment of a National Conservatory of Music, much as it is to be desired, while it would undoubtedly give opportunity to much talent which is today latent or unable to get a hearing, would do no more than produce a few superior musicians, singers, perhaps a few composers. It would not be fundamental, though I will admit that it would do much to establish certain standards which would be of value to all other musical educational institutions.

The French Conservatoire, splendid as its accomplishment and history have been, has not made France a musical nation. For while we must admit that there are many great French composers, many splendid French music teachers, many fine French musicians, while we may also admit that the French excel in what is called chamber music and that they have no superiors in what is called "woodwind," in the orchestra, at the same time, take the French as a nation, and we have to admit the truth, namely, that outside of Paris there is very little music of any kind. True, the French have their folk-songs; but, pray, outside that, what traveler through France could conscientiously affirm that the people, as such, take them as a whole, are musical? It logically follows that the Conservatoire,

while accomplishing its aims and ends in a way, has not made the French musical, though it has provided opportunity for much talent.

It all comes down to this, that if we are to be, as we should be, a really musical nation, we must not begin at the top with national conservatories and the injection of a symphony orchestra into an unprepared community. We must begin at the beginning. We must lay the foundation. Lay it in the public school system. Lay it by arousing the attention of the people, of the man in the street, the storekeeper, the clerk, the employer, the machinist, and, above all, of the legislator and educator, to what music means in this our human life. Then, on that, as I have said before, we can build.

Edmund von Mach sends from Mairie to the editor of the *New York World* a defense of Dr. Muck, in which he brands as an "abominable falsehood" the story that the *World* printed to the effect that a letter to a girl led to the undoing of Dr. Muck, after he had attracted the attention of the Department of Justice by his refusal to play the "Star-Spangled Banner" in Providence, Rhode Island.

Mr. von Mach seems to have no reason, however, to doubt the truth of the statement made in the *World*, except that it is "false on the face of it, for if the Attorney General had the proof that Dr. Muck had committed a crime or plotted a crime the Attorney General would have been forced to take action as part of his sworn duty."

Then Mr. von Mach excuses the charge against the doctor, that he had declined to play the "Star-Spangled Banner," on the ground that the management of the orchestra and not the doctor was to blame, and that the doctor had not even been informed that a request for the anthem had been made. It seems to have escaped Mr. von Mach's notice, though it is scarcely credible, that when Dr. Muck reached Boston, after the Providence incident, he was interviewed by representatives of all the leading Boston papers, to whom he made an explicit declaration at the time. In this declaration he admitted that he had not performed the anthem on the ground that, in the first place, he did not consider patriotic music of any kind suitable on a program devoted to classical music. Next, that he did not consider the music of the "Star-Spangled Banner" of any value whatever, and, finally, that it was, to quote his own words, "almost an insult to ask him, as a German, to play the 'Star-Spangled Banner.'"

Dr. Muck's attitude, therefore, in the matter does not depend, as Mr. von Mach would have us believe, upon whether he knew of the incident in Providence personally or not. It depends upon his own statement made to the representatives of the Boston papers at the time, all of which is matter of record.

That the world do move, and that the prejudices of the clergy and members of leading Protestant organizations against music and the drama are breaking down, is shown by the production at the great Methodist Centenary Celebration at Columbus, Ohio, of a religious pageant with music, with a thousand children in the chorus. As the press dispatches announce, "it is a radical departure from Methodism."

"There is, you know, an old and almost forgotten injunction in the Methodist constitution that the theater is something to be ignored, not fostered," one of the officials stated. "Our entire celebration marks the progression of Methodism. It was planned to commemorate the history and achievements of the last century."

"The Wayfarers," the name given to the pageant, was a Biblical production and so resembled the old Passion Play, in which connection it is well to remind your readers that virtually the origin of the drama, as we know it to-day, apart from the old Greek and Roman form, was the Miracle Play, which obtained particular vogue in the Middle Ages.

The music at the Methodist celebration was directed by W. J. Craft of Columbia University and consisted largely of oratorio selections. The orchestra was made up of members of the Cincinnati and Chicago Symphony Orchestras.

The matter has considerable importance, apart from the event itself, as it shows that a strong body of sincere people are beginning to realize the value of music and the drama as a cultural and inspirational force, and that thus they are breaking down the prejudice of centuries. And these prejudices, let us not forget, had their origin in the loose life of the time and in the fact that not only the stage but the language and literature of those bygone days was loose, vulgar, gross, and that is the reason why the Calvinistic influence spread and has come down to us, though we to-day have a

broader vision and our dramatic and other performances are in the main, as is our language, cleaner.

Our ancestors used, even in polite society, within less than a century, expressions which we would consider to-day absolutely improper and out of place. The whole course of life was coarse, indeed brutal. In those days, too, men were hanged for stealing a sheep. Profanity and drunkenness were the order of the day, and no gentleman ever retired to bed till he was taken there by his butler, perhaps with the aid of such of his guests as still remained sufficiently sober to be able to stand on their own legs.

It seems that the redoubtable Frederick Donaghey, for a brief period the musical clown-critic of the *Chicago Tribune*, is to be removed and that H. W. L. Hubbard will succeed him. Mr. Hubbard has been the lecturer with the Claude Gotthelf-Hubbard Operalogues. He is to begin his new duties on Sept. 15 next. Mr. Hubbard was formerly musical editor of the *Tribune*, before he went into the Operalogues. At the present time he is summering in Grossmont, California. Before that he did some war service work. Mr. Hubbard is a gentleman and an able writer, and his appointment will unquestionably be received by the music-loving public of Chicago with intense satisfaction.

While I rejoice that a paper of the splendid standing, character and influence that the *Chicago Tribune* has won for itself—for indeed it is one of the greatest of our American daily papers—has again as its musical critic a man like Mr. Hubbard, I cannot refrain from expressing a certain regret at the decapitation of Donaghey. True, he had maligned *MUSICAL AMERICA* and the Musical Alliance, all of which added to the gaiety of the time among those who chanced to read his effusions. Donaghey represented that joyous and impudent irresponsibility which enables a man to go "over the top" into musical criticism without fear.

There is one side, however, to the matter which may be considered seriously, and that is, as I have said before, that no paper, however great, can afford to be made ridiculous, and that is what Donaghey did for the *Chicago Tribune* whenever he wrote.

Then again, Mr. Donaghey's known connection with certain artists of distinction, notably Mme. Galli-Curci, as virtually her press agent, brought up another question, namely, in how far the musical critic of a leading daily can go into such outside ventures without injuring the prestige of the great journal he represents.

However, with all his faults and shortcomings, Donaghey did the musical world one good turn. And that was when he announced his affiliation, through the columns of the *Tribune*, with certain unsavory elements in musical and dramatic journalism. He named them all. Many had wondered for a long time as to the identity of "the gang," which had made it hard for many artists who refused to pay tribute. Donaghey, in his anxiety to get even with some of the things that I wrote, gave the whole thing away, so that we now know "who's who" among the musical banditti.

As the years passed and the average manager of musical affairs looked, at the close of the season, at perhaps a very lean bank account, or perhaps at no bank account at all, he was apt to cast envious eyes upon the reports of the rich emoluments won by A. M. Bagby, who, you know, season after season, conducted a series of high-class, exclusive, society music events with such distinguished success that he was generally believed to have amassed a very considerable fortune. How dear Bagby was almost hated when the people thought of the many social functions, dinners, suppers, to which he was invited! How they read of the entertainments where he basked in the sunshine of the leading members of the Four Hundred—did you ever thank heaven that there were not more?

Now how must these people all feel when they read that poor, dear Bagby had been driven to sue the de Lamar estate for over a hundred thousand dollars, which Bagby says the late mining millionaire owed him on his investments. And thereby hangs a tale. De Lamar, who died suddenly, was a man of great wealth, though he was known in Wall Street as the "mystery man." They say he was particularly fortunate in his business investments, and also particularly fortunate in his Wall Street speculations. De Lamar seems to have assiduously cultivated, as some others have done, the members of the musical profession—who made money. And this is how he came to cultivate dear Bagby. And so he induced Bagby to invest, promising him that he should only make

## MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 180



Mana-Zucca, at Once Pianist, Singer and Prolific Composer of Songs and Piano Pieces

profits, and if he made any losses by speculating, he, de Lamar, in the fullness of his magnanimity, would make good. And now that de Lamar is dead, Bagby finds himself out over a hundred thousand dollars. However, he can console himself. It seems there are others who are in the same boat, including dear Mme. Alda, who was also induced, through the late Mr. de Lamar's personal friendship, to follow his advice and make investments that were sure to result in a killing, but there is balm in Gilead, for de Lamar's daughter, his principal heiress, has announced that all claims that can be proven will be paid, in full.

Not all musicians are as lucky as those who trusted de Lamar. How many good people there are who work hard, as most musicians do, to earn their money, and are presumed to have a fair fund of common sense, and yet do not realize that it is scarcely in human nature to ask you to back a plunge in Wall Street on the guarantee that if you win you get the money, but if you lose the financier will make good.

For my own part, I think it would be the part of charity to supply each musician who is making money, whether on the operatic or concert stage, or by teaching, with a copy of *Aesop's Fables*, and draw particular attention to the fable which describes the crow who sat perched upon the bough of a tree with a large piece of cheese in his mouth. Along came a hungry fox, who viewed the crow and the cheese with envy. If he could only get the cheese, thought the fox. Then, being of a cunning and resourceful disposition, he made an appeal to the crow.

"Oh," said he to the crow, "what a beautiful voice you have! Could you not for a moment satisfy my yearning to hear those dulcet tones?"

And the crow, overwhelmed by the flattery of the appeal, opened its beak, let go the cheese, and away went the fox, murmuring as he went: "Thank heaven there's a fool born every minute!"

John D.—and there is only one John D., and his name is Rockefeller—celebrated the other day his eightieth birthday, and was so moved by the happiness of the event that he gave away the secret of his foiled ambition to be a piano player. It seems that John D., in his youth, practised six hours a day, which nearly drove his mother frantic, so she stopped him right there and then. And that was how, he says, he became the great oil king and the first billionaire of the United States.

Fancy, if John D. had continued on as a piano player, what would have happened! In due course of time he would have formed a piano players' trust, which would have dominated the world of piano music. There would have been a central organization, with subsidiary companies. And piano playing would have been let out to communities all over the country by pipe lines and charged for at so much per hour.

However, John D. is not the only one who has recently expressed the frustra-

[Continued on page 8]



## MEPHISTO'S MUSINGS

[Continued from page 7]

tion of his early ambition. Didn't President Wilson tell the sailors on the George Washington, the other day, when he was nearing his native land, that his first ambition had been to be a sailor and roam the ocean blue?

On the other hand, let us not forget that Sir Henry Herschel, the great English astronomer, was forced to be a musician by his parents, and so for years drudged along as an oboe player in the pump room of an English watering place. But later, after he had discovered the planet Uranus and a great telescope had been named in his honor, he became the astronomer royal of England.

John D., by the bye, also confided to the press the information that he owed his present fine health and his expectation of living to be a hundred or more to golf and one teaspoonful of oil a day. Unfortunately, however, John D. did not tell us whether this oil was castor oil, ordinary gasoline, or Socony. At any rate, John D. has made it clear to those who desire to reach a ripe old age that their wants can be few, and that just so long as they live near a golf links and can have a teaspoonful of oil a day, they need little else to sustain them here below, in whatever line of human endeavor they may be interested.

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The Philadelphia *Ledger* alludes, editorially, to the interview with Reinald Werrenrath which appeared in a recent issue of your paper. In the editorial it stated that one expects to find in such articles a complaint against the inhospitable attitude of American opera houses toward Americans, but Mr. Werrenrath tells, in his own bright and breezy fashion, how good the management and the other singers have been to him.

One of the reasons why everybody at the Metropolitan was good to Mr. Werrenrath, is that Mr. Werrenrath has the advantage of possessing a very amiable and gracious personality, as well as being a singer of exceptional merit. There have been some American singers, you know, who appeared at the Metropolitan, who made themselves generally disliked, particularly by the poor impresario, with results that were disastrous to them.

The *Ledger* refers to the fact that special schooling in opera is difficult to come by in this country, and thus it mentions particularly the Philadelphia Operatic Society, which it states is a unique institution. This school deserves all the gracious approval which the *Ledger* gives it. At the same time, it is but fair to state that the Metropolitan in New York has for some time carried on certain schools for dancing and for training members of the chorus, which have been of inestimable benefit to a number of young people. Then, too, there have been the Aborn operatic classes in New York, which have accomplished a great deal and have, within a recent period, been the recruiting ground for some of our most ambitious operatic enterprises. Perhaps it would not be too much to say that Milton Aborn has been a leader in this particular line of musical instruction, and deserves generous recognition on that account.

Writing about Werrenrath reminds me that a little while ago I came across a Belgian priest who for many years was a missionary in China, where he went through the Boxer rebellion and saw nearly all his converts massacred. He barely escaped with his life. Now he is enjoying such peace and comfort as he may, in a little community in the northern part of New York State. Speaking of some recent musical experiences, he said:

"What a beautiful voice Mr. Werrenrath has, and what a fine singer, indeed, what a fine artist he is!"

When a comparatively young man like Mr. Werrenrath becomes known to those in the places that are remote from the great centers, he has already gone far.

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It seems that in my letter to you which appeared in your issue of June 28, and in which I spoke of a number of new engagements of Americans by the Metropolitan, I omitted the name of Frances Ingram, a very talented girl, who has unquestionably a fine future before her. So it is not surprising that the Metropolitan has taken her up.

This is one of the troubles that is sure to happen to a poor scribe when he undertakes to mention a number of people in any particular connection, namely, that without any intention of discrimination he possibly may omit the name of

some deserving artist and so create an impression which he would be the first to disclaim.

And this brings me to repeat what I have said before, namely that there will be next season more Americans in the Metropolitan company than ever before. And there is every expectation that some, at least, of the debutants will make such an emphatic success as will strengthen Mr. Gatti's hands and give additional proof how much talent of a higher order there really is in this country, if it only gets encouragement and opportunity.

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Poor Caruso, who while the war was on was prevented from going to his beloved Italy and spending some of his well earned vacation at his beautiful villa near Florence, seems to be having a lot of trouble. One of the reasons why he consoled himself for the fact that this country was running "dry," was that he had an entire wine industry on his own place. But now the cable tells us that all his wine has been commandeered by the Work Committee during the recent disorders in Florence, or "Firenze," as the Italians call it, and that the committee has barely left him enough to moisten his lips till the new vintage comes in.

Worse yet, they have requisitioned his automobile. Now, as Caruso says, his house is on a steep hill and he has no other means of transportation, what is he to do? Seems to me that there is nothing left for the great tenor but to buy a horse or a mule, or if he cannot get

either, to hoof it. This will reduce his weight, which has troubled him for some years past, and add to his health.

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Writing of automobiles reminds me that the ambition of most musicians is to have one, if it is only a "flivver." But the possession, under the existing traffic rules in New York City, carries with it serious risks. This was found out the other day when John Rubini, a violinist, was hauled up. He explained to Magistrate House that he was hastening home with his wife because it was "near baby's feeding time."

"Twenty-five dollars!" said Magistrate House.

And then Harry Barnhart, conductor of community choruses here and elsewhere, who has long rejoiced in the possession of a fine car, was hauled up. His excuse was that a friend was telling him how his child had been hurt by an automobile, and he was so interested that he could not help speeding the car up till he was making nearly thirty miles an hour, at which diversion he was stopped by the motorcycle cop.

"Twenty-five dollars!" said Magistrate House.

So you see, it is not an unalloyed joy to be the owner of an automobile, and when you have one, you should remember to feed the baby before you start, and not to chew the rag with a friend, lest the bike cop get you, says

Your  
MEPHISTO.

## Philadelphians Flock to Hear Midsummer "Messiah"

Tens of Thousands Attend Concerts at Willow Grove, Woodside and Fairmount Parks—Repeat Hadley's "New Earth"—Prize for Song Brings Frances McCollin Into Prominence—Dr. Irvin S. Morgan Offered Post of Municipal Organist at Portland, Me.—Courboin to Succeed Mary Voigt

PHILADELPHIA, July 20.—The Philadelphia musical season of 1918-19 has been prolonged far beyond its wont, what with controversies and concerts—yes, actually concerts and recitals in the "heated term" (or is it the premature beginning of the season of 1919-20?). The summer concerts, it is to be noted, are not the conventional and expected affairs of the summer parks and civic bands.

These of course we have had in the usual routine at Willow Grove and Woodside Park where the organizations directed by Victor Herbert, Creator and Maestro Rodia have been underlined so far and where the patronage since the Memorial Day openings has been exceedingly large and the programs, although popular, of a substantial and musically interesting and sometimes musically edifying character.

The Municipal Band in its largely attended concerts at the City Hall Plaza is this year offering even more important programs than ever before, while the same is true of the concerts given nightly in various parts of Fairmount Park. In addition, appropriate programs, in the main well played, are given under city auspices in the two score or more of the public squares in which Philadelphia is so prolific, thus bringing good music directly to the various neighborhoods. Community sings are also frequent. As for regular concerts of the sort that would do credit to the regular season, consideration has already been given in these columns to the two elaborate Victory concerts held under the auspices of the Protestant Episcopal Church, the authorities of which are also frequently holding choral concerts on the site of the proposed new Cathedral on the new parkway. The Strawbridge and Clothier Chorus at its summertime concert even went to the extent of introducing a novelty, and a premier production anywhere, in Henry Hadley's choral and symphonic ode, "The New Earth."

So successful was this concert of native compositions that the program, somewhat modified, was repeated at Willow Grove. Mr. Hadley's Ode confirming the

favorable impression recorded in our review. The composer conducted and the soloists were Inez Barbour, soprano, Clara Yocum Joyce, contralto, Nicholas Douty, tenor, and Horace R. Hood, baritone. The same soloists co-operated with the chorus in the "Te Deum Laudamus" by Dr. Herbert J. Tily, conductor of the Strawbridge and Clothier Chorus, and William Arms Fisher's "Hymn of Peace and Good Will," the composers directing in each case. Victor Herbert conducted three numbers, including the new "Molly" and "Indian Summer. Ralph Kinder's new anthem "O, Let the Nations Be Glad," Harry Alexander Matthew's "Recessional," and orchestral numbers by the American composers, Kohler and Skilton, were among the other things on the list. At both afternoon and evening concerts many persons stood throughout the program, the attendance at each being in excess of 10,000 despite the heat of the July weather.

### A Midsummer "Messiah"

A midsummer "Messiah" is by way of being an innovation, for these times, when it is a somewhat slimly attended Yuletide "occasion," though there is record of one of the early performances, attended by the King and Court, at which people sweltered and at which hearers in the pit fainted, and some of them were constrained to remove superfluous apparel. The breezes of Willow Grove sweeping through the alfresco auditorium prevented sweltering or reduction of the rather limited costumes of the present fashion at the Choral Society's solstitial singing of the Handel masterwork and the organization had an audience that equalled at least the sum total of the attendances at the last three Christmas performances in the Academy of Music. More than 5000 persons heard part one of the oratorio at the early afternoon concert while the seating capacity of the auditorium, 10,000, was exceeded at the evening concert at which part two was sung. Dr. Henry Gordon Thunder conducted with the authority that proceeds from the knowledge of frequenting conducting of a work and the admirable soloists were Emily Stokes Hagar, soprano, Laura K.

Gerhard, contralto, Henry Gurney, tenor, and Henri Scott, basso. The contributions of the chorus were substantial and spirited.

Weekly musicales are being given in Houston Hall as a part of the program of the Summer School of the University of Pennsylvania. For the first Marie Langston List, contralto, and Emil Schmidt, violinist of the Philadelphia Orchestra, were the soloists and were heard to advantage in a well chosen program.

### A New Composer

Award of joint honors of the \$200 prize offered for a song by American composers, by the Phi Epsilon Society of Detroit, to Carol Robinson of Chicago and Frances McCollin of Philadelphia by a board of judges consisting of Karleton Hackett, Louis St. John Westerfelt, Reinald Werrenrath and James H. Rogers, calls attention to a young local composer who has surmounted many difficulties and whose work is receiving recognition on its musical merits. Miss McCollin has already won favor in Philadelphia with her compositions and now comes national recognition. Since the beginning of her musical career, she has suffered under the handicap of total blindness though she has not permitted this disability to affect her brightness of outlook or to cloud the beauty of her music. At her home, in expressing gratification at the award, Miss McCollin said that the chief disadvantage of her blindness was the necessity of assistance in transcribing music.

Miss McCollin was born in Philadelphia in 1892. Her teachers have been David D. Wood W. W. Gilchrist and Harry Alexander Matthews. She won the Clemson gold medal of the American Guild of Organists, in 1918, the W. W. Kimball, madrigal prize, given through the Chicago Madrigal Club, and the prize offered by the Philadelphia Matinee Musical Club for the best composition for women's voices. The words of her Phi Epsilon song, "The Midnight Sea," are also by a Philadelphian, John H. Ingham. Her madrigal "Nights of Spring" and her anthem "He is Risen" were highly commended when sung at the spring concert of the Mendelssohn Club.

It is rumored that Miss McCollin was the other local competitor, with Camille Zeckwer, in the Manuscript Music Society's Victory Cantata contest, refusal of the judges of which to make an award has precipitated a sharp controversy and developed a good deal of hard feeling.

### Dr. Morgan for Maine Post

Dr. Irvin J. Morgan, one of Philadelphia's well known musicians, and up till two years ago the musical director and organist at the Wanamaker's store, where numerous high class concerts and recitals are given throughout the year, has been called to the post of municipal organist at Portland, Me. Dr. Morgan, who has been living on the Pacific Coast since he relinquished the Wanamaker directorship, has not yet accepted the call, though he has returned east and already has played for the Portland music commission. The municipal organ of Portland was presented to the city by Cyrus H. K. Curtis in memory of his old teacher, Herman Kotzschmar, whose name Mr. Curtis bears between his given name and surname. Will C. MacFarlane, who became municipal organist about five years ago, has resigned. Dr. Morgan was the organist at the First Presbyterian and later at the Second Presbyterian Church before becoming the Wanamaker organist.

Wanamaker's announces that Mary Vogt, who has been organist *pro tem* for the last two years, will be succeeded on Sept. 1 by Charles Courboin. Dr. Morgan's predecessor was Dr. Lewis J. Browne, now organist of St. Patrick's Cathedral in Chicago and conductor of the Catholic Choral Society there.

Dr. Albert A. Stanley, director of the School of Music of the University of Michigan, offered the post of head of the vocal department at Ann Arbor to Edwin Evans, the well known baritone of Philadelphia. Mr. Evans, on account of his professional engagements and other associations here was obliged to decline this flattering tender. He has just finished writing four new anthems. He has also signed a new contract as solo baritone at the First Presbyterian Church of Germantown, an historic institution.

W. R. M.

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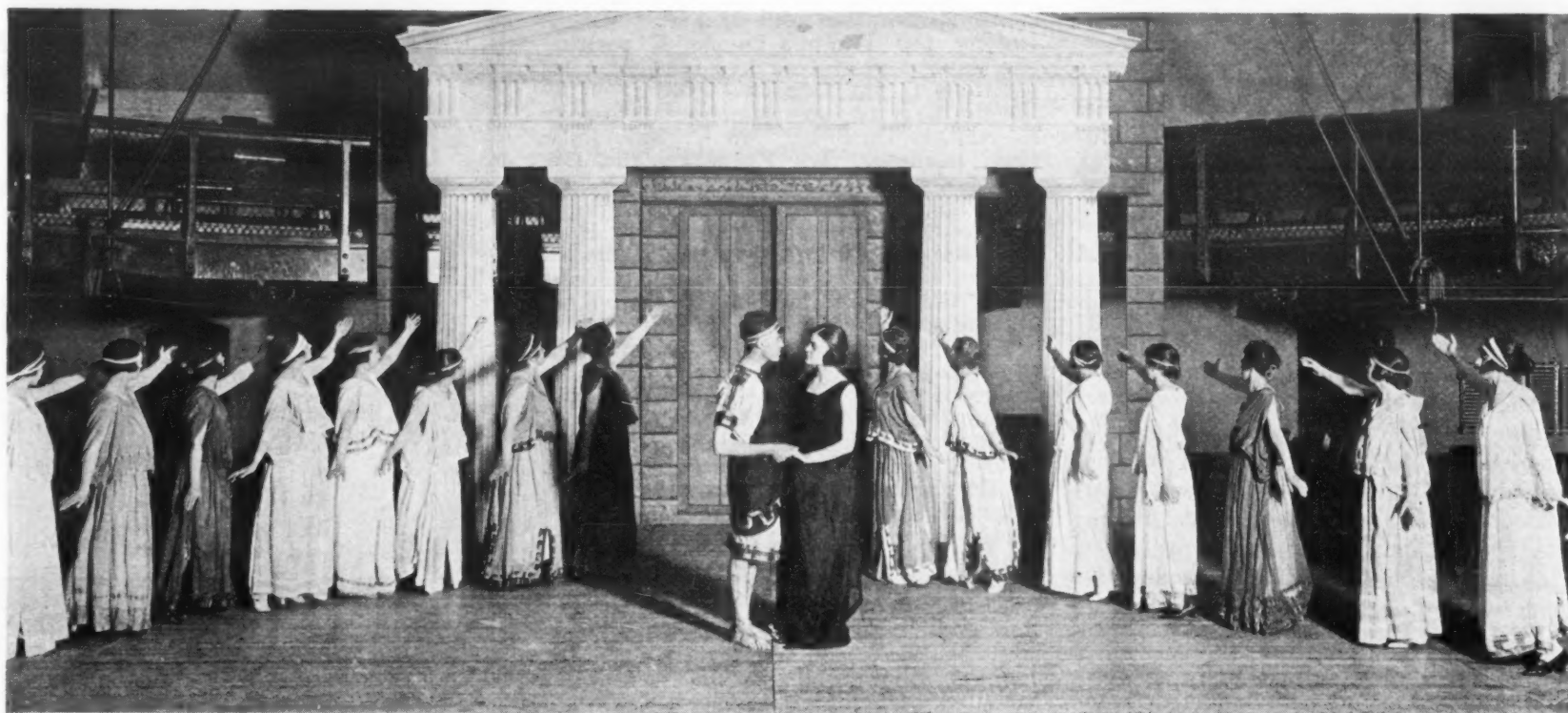


## CHARLES SANFORD SKILTON MAKES IMPRESSIVE MUSICAL SCORE FOR SOPHOCLES' "ELEKTRA"

Professor of Music of University of Kansas Composes Setting to Greek Drama—Performed by Dramatic Club of the University—Florence Butler and Craig Kennedy in Leading Rôles

WHILE at the Biennial of the National Federation of Musical Clubs at Peterborough, N. H., early this month, I had the pleasure of meeting Charles Sanford Skilton, professor of music at the University of Kansas at Lawrence, Kan. Professor Skilton arrived in Peterborough a bit late for the week's music, and unfortunately after his two fine Indian dances had been done so thrillingly by Lada in the Peterborough Pageant. He came, however, not to hear music, but to write it. And here I must add that he is one of the composers who work in the MacDowell Colony in the vacation months from year to year.

On the last day of my stay in the New Hampshire village I sat with him and looked over the score of his music to Sophocles' "Elektra," a work which he has recently done and which was performed at his university on June 5 by the Dramatic Club, under the direction of Prof. Arthur MacMurray, who took part in it himself. I was happy to learn that the presentation of this great classic held the audience tense and interested for two hours without even a suggestion of a pause. Professor Skilton conducted the orchestra, which comprised the university forces, assisted by members of the Kansas City Symphony. *Elektra* was acted by Florence Butler, the daughter of Harold L. Butler, dean of the university's School of Music, an amazing



The Recognition of "Orestes" by "Elektra" in the Performance of Sophocles' Great Tragedy at the University of Kansas. Florence Butler as "Elektra", Craig Kennedy as "Orestes"

young woman, Professor Skilton tells me, who distinguished herself by graduating from the university at the age of 19 this year. Craig Kennedy was the *Orestes*. And a chorus of fifteen girls from the vocal department of the School of Fine Arts sang the choral parts.

This music is not in any way based on Greek melodies, but is composed in a free style, with the occasional suggestion of the modal in an Hellenic manner. It seemed to me to be decidedly interesting; Professor Skilton employs leading motives for the principal characters and combines them contrapuntally as the dramatic situation calls for it. Rather unique is the fact that the music of the odes was written by the composer many

years ago, when he was a senior at Yale. At the time he composed them for a performance of "Elektra" at Smith College. Of course, he rewrote them a bit for the new score and they are charming choral pieces for women's voices. Their comparatively simple style ought to win them warm favor. I should mention, too, that the chorus is treated in unison throughout the work, with the exception of the odes just referred to.

Having read Greek tragedy and comedy in the original myself in my college days and being an ardent admirer of the classic Greek, I asked Professor Skilton what translation he had used. I learned that it was that of Campbell, but that the translation of the parts for the

chorus Professor Skilton had done himself. There you have it, a composer and a Greek scholar at the same time! I was further pleased to know that this excellent score will not lie in manuscript in its composer's desk, nor on his shelves. The Arthur P. Schmidt Company is to issue it in the near future, so that it will be available during the next season for use in colleges and academies, and, in fact, everywhere where those who have music and drama in their charge are anxious to do something for culture which nothing can promote more splendidly than a good earnest performance of one of those towering works of the old Greeks, such as Sophocles' "Elektra."

A. WALTER KRAMER

## OPULENT MIDSUMMER SEASON IN DENVER

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Chamber Music Series Opens  
—City Concerts

DENVER, July 14.—Our most pretentious mid-summer musical offering to date this year was the presentation of Henry Houseley's "Omar Khayyam" in conjunction with an illustrative pageant in the gardens of the Cheesman residence last Thursday evening. The performance was given as a benefit for the MacDowell artist colony at Peterborough, N. H., and a substantial sum was cleared for that enterprise.

Denver society men and women planned and executed the elaborate pageant, which had a wonderfully ef-

fective setting on the wide sweep of greensward, bordered by shrubs and trees, the whole scene made witching by the light of a full moon. During intervals in the musical performance, several suggestive pictures of the "Rubaiyat" were visualized in elaborate pageantry. A fire dance diversion, planned by Kathryn Williams and executed by her in flame-colored draperies, while about her wove a score of wraiths in smoke-hued veils, bearing pots of burning incense, was quite the most charming feature of the spectacle.

Mr. Houseley's work was performed, under his direction, by solo quartet, chorus and orchestra. The score has already been critically reviewed in *MUSICAL AMERICA*. Mr. Houseley has many fine choral performances to his credit in this community, and this performance reflected credit upon his ability as a conductor. It is next to impossible

in the summer season to keep up rehearsals, and despite this handicap the ensemble of excellent voices blended admirably in the opulent music. The soloists were Grace McGrew, soprano; Bessie Dade Hughes, contralto; D. E. Angevine, tenor, and Edward Wolters, baritone.

The finest vocal utterance of the evening was that of Mrs. Hughes, in the one solo allotted to the contralto, "And not a drop that from our cups we throw." Here was singing of real eloquence. Mr. Wolters's rich voice was always pleasant to hear. Horace Tureman conducted the orchestra for the pageant episodes.

The annual series of chamber music concerts by Alexander Saslavsky and his associates was inaugurated Friday evening at the Brown Palace ball room. The attendance was larger than for several seasons past, and much enthusiasm was manifested in the performance. Mr. Saslavsky's cellist is again Frederic Goerner, and the pianist for the first concert was Sonya Mitchell of this city, whose gifts as a solo performer have been revealed in former concerts, but who made her debut here as an ensemble player in this program.

Deems Taylor of New York has, at this writing, given two of his series of seven lectures on Music History and Appreciation, and has succeeded admirably in vitalizing a subject that in less clever hands might be pedantically dull. Students from several different states, who are in Denver for study with Percy Recor Stephens and John C. Wilcox, are attending the lectures, together with a number of local musicians. In his spare moments Mr. Taylor is busily engaged upon a new orchestral score, and choral arrangements of songs for the Schumann Club of New York, which has already introduced a large number of his works.

The Municipal Band, under direction of Henry Sachs, grows steadily in public favor through its nightly performances at City Park. Mr. Sachs is plan-

ning an invitational concert for the near future, when a program of high class will be presented for the special pleasure of musicians.

Community singing in the recently completed Greek Theater of the Denver Civic Center was inaugurated by City Chorister John C. Wilcox on Friday evening. A small orchestra and soloists assisted. The acoustical qualities of the new structure were demonstrated to be exceptionally good. About 2000 persons gathered for the first "sing," and entered heartily into the function.

J. C. W.

## GOLDMAN LAUDS ROCKEFELLER

Calls Great Millionaire "Most Human of Men"

After the concert given recently by the New York Military Band, led by Edwin Franko Goldman, to celebrate John D. Rockefeller's birthday at his Tarrytown home, Mr. Goldman said:

"It was the most interesting experience I ever had. The richest man in the world is the most human of men, and at eighty years of age he is hale and hearty, with a mind as clear and alert as a man of thirty. He does not wear glasses, nor does he use a cane. He chatted freely with the musicians, and shook hands with each man. Mr. Rockefeller is a great lover of music. His son, too, is a fine man, simple in his tastes, and most cordial and warm-hearted. In all truth, I have never been received with such cordiality as at the Rockefeller home, nor has our band ever had a more appreciative audience."

Marie Rappold, the Metropolitan soprano, has left for Tacoma, Wash., where she will take part in an outdoor festival staged by the Chamber of Commerce.

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## CHAUTAUQUAS BRING MUSIC TO PORTLAND

Concerts in Gladstone Course,  
Chief Offering — Plans of  
Lambert Bureau

PORTLAND, ORE., July 14.—Laurence A. Lambert, general manager of the new organization, the Western Musical Bureau, will open branch offices throughout the Northwest and Canada. The Western Musical Bureau will bring to Portland and the whole Northwest only first class artists. The bureau is not identified with lyceum or chautauqua interests, but artists living in the Northwest will be given an opportunity in concerts and festivals in the territory.

The Ellison-White Musical Bureau is furnishing excellent attractions for the Gladstone Chautauqua this week. Immense crowds are in attendance. Among the special musical features presented are the Czecho-Slovak Band, under the leadership of Jaroslav Cimerka; the Filion Concert Party, composed of Ferdinand Fillon, violinist and pianist; Fern Goltra, lyric soprano, and Mary McKimmon, pianist and accompanist; the Overseas Quartet, four "Singing Sammies," direct from the fields of France; the Lewis Military Quartet, four service men from Camp Lewis; the Zedeler Symphonic Quartet, from Stockholm, Sweden; Castellucci Concert Band, with Omero Castellucci, director; the Apollo Concert Company and the Earl Hipple Concert Company.

At the lecture given by William J. Bryan on Sunday evening, July 13, music was furnished by the Gladstone Chautauqua Chorus, under the direction of Jasper Dean MacFall, with Sadie Ford as accompanist. The chorus was the largest organization of singers ever heard at the Chautauqua. Marie Keller-Fisher sang the soprano solo and the obligato part of Rossini's "Inflammatus."

Three Portland musicians, Marie Chapman, violinist; Lowell Patton, pianist, and Robert Millard, flutist, who have been playing the Ellison White Chautauqua circuit in the South, will play at the Gladstone chautauqua on Thursday afternoon and evening. This trio has been successful in the South and was known as the Recital Trio. Mary Adele Hays, a soprano from New York, will appear in the same chautauqua concerts.

Although there has been no official meeting of the underwriters it is almost certain that the Portland Symphony Orchestra will have the necessary financial backing for next season. Frank Eichenlaub, president of the organization, has been assured by Eric V. Hauser, chairman of the board of underwriters, that financial backing will be given the orchestra and a prosperous season is anticipated.

Mrs. Frank A. Bell, concert pianist; Mitylene Fraker Stites, contralto; Mrs. Edwin A. Wetmore, cornetist, and Mrs. Donald Spencer, who sang a group of French songs, assisted at a benefit affair given in Irvington, on July 11 by the Woman's Research Club to raise its pledge of \$500 for the women's building to be erected on the campus of the University of Oregon.

Helen Drain, contralto, with Mrs. W. B. Wolcott as accompanist, assisted at

a story and dramatic recital on July 10. Miss Drain sang "Coming Home" (Willeby) and "Gae to Sleep" (Fisher).

Mrs. Carlin De Witt Joslyn, a lyric soprano, who has been a student with Signor Roberto Corruccini for three years, will leave this week on a two months' vacation trip through Montana, Utah and California. Mrs. Joslyn is a lyric soprano, composer and dramatic reader. During the Panama-Pacific Exposition she gave a recital of her musical compositions in the Oregon building. During the next two months she will appear in recitals in Butte, Mont.; Salt Lake City, Berkeley, San Francisco and Los Angeles.

A. Hallene Pierce has been engaged for another year as soprano for the East Side Baptist Church Quartet. Minetta Magers has again been appointed director of the chorus choir of the Centenary Methodist Episcopal Church.

Mrs. Gabriel Pullin, who was educated in singing under the direction of M. Attwater of the Royal Academy of Music, London, has been appointed solo soprano in the vested choir of Trinity Episcopal Church. Mrs. Pullin has been a resident of Portland for eight years. She has taken an active part in the musical life of the city and is director of a girls' chorus and a member of the board of directors of the Monday Musical Club.

Walter Jenkins, song leader of the Portland War Camp Community Service, left this week for Medford, Ore. Mr. Jenkins will take charge of the musical activities of Medford during its welcome home for southern Oregon service men, scheduled for July 17-20. A big chorus will be formed by Mr. Jenkins, to which he will teach Victory songs. Rogue River will have at the same time its annual chautauqua, which will be in conjunction with the Victor Festival Service and the War Camp Community Service. Mr. Jenkins will name his chorus the Chautauqua Victory Chorus. Community singing will be the special feature of the week's musical program.

Lucie Adele Becker, who has been visiting her brother, Lucien C. Becker, in Portland, left for Strasbourg, Alsace, France, on Sunday afternoon, July 13. Miss Becker is a violinist, whose art has made a deep impression upon Portland musicians. She arrived in Portland last April from Strasbourg suffering from lack of food and from shell fire. She played with distinguished success at a number of recitals and has regained her health. Upon her return to Strasbourg she will marry Sergeant Raymond Langlade, who is also a violinist. Miss Becker hopes that she and her future husband will eventually settle in Portland.

Patrick O'Neil, Irish tenor, and Vernon C. Bennett, organist and pianist, are in Portland this week. Mr. O'Neil is choir director of the First Central Congregational Church at Omaha and Mr. Bennett is organist of the First Christian Science Church and Temple Beth Israel of the same city. They motored from Omaha to Portland, but are not eager to repeat the experience. "The dust was something awful," said Mr. O'Neil. Mr. Bennett is the owner of an orchard near Sheridan, Ore., and comes West every summer. Mr. O'Neil, after a short visit in Los Angeles, will return to Portland and will perhaps take up his residence here. N. J. C.

### Maurice Dumesnil Coming to America

Maurice Dumesnil, the French pianist, is coming to America for a short tour in January. While here he will play three recitals in New York. Mr. Dumesnil is just completing an extensive tour in South America.

MARGUERITE

# NAMARA

SOPRANO

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Photo by Francis Bruguiere

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from Elementary to Advanced Work in a Series of Three Grades

"I HAVE nothing extraordinary, here."

Introducing his Disk-Phone Piano Method of piano instruction with these words, Emiliano Renaud at once branded himself, and his method through its connection with that self, as overshooting the last boundaries of extraordinariness into the realm of the miraculous. For common sense is about the most uncommon of human faculties, and it is to common sense that Mr. Renaud's method appeals.

A longish term at piano teaching, if it does not cow the pedagogue into merely following the tried and true modes of procedure, forces him to invent sundry devices for meeting the needs with which his work bristles.

"Teachers never like to cope with beginners," Mr. Renaud says, "but they may learn much from such work. In dealing with beginners myself, I used to be constantly impressed by the haphazard nature of the instruction. Suppose a young pupil comes to me twice a week for a lesson. He will have many intervening hours in which to forget what I have told him, or, worse, to confuse it with something else and practise on some queer hybrid conception. And a weekly lesson is more usual, of course, than a semi-weekly. Is it any wonder that the haste beginners make is discouragingly slow, or that even advanced players are constantly battling against a legion of false notions which were called to arms so early in their studies that it is impossible to exorcise them?"

### Economy in Practice

"When I was studying at the Leschetizky School in Vienna under Mme. Varette Stepanoff, I observed a couple of cases that will show what I mean. One of the students there was a very brilliant girl, an excellent pianist, who was always ready to join in student gaieties, while her less accomplished rivals shut themselves up to practise. How did she manage to get so much more out of her mere hour of practising than the others did out of their four or six? Because she had a certain intuitive grasp of the economy of means. The average student is more like the friend whom I found one day seated at the piano, reading a book which was propped in front of him, while his hands mechanically performed unending exercises!"

"It is not by the hand alone but by the hand which the brain directs, that salvation comes to a pianist. Not everyone is gifted with the originality and strength of intellect that marked out the girl of whom I just spoke, and there are many of real intelligence whose progress is nevertheless held up by certain traditional stupidities of early piano study. Theoretically, the piano student ought, perhaps, to come to his work with a knowledge of the fundamentals of music—notation, for instance. As a matter of fact, he never does! Hence teacher and pupil waste precious lesson-hours in a sort of round-and-round-the-mulberry-bush pursuit of information and understanding which are

separable from the piano-lesson proper. Certainly the teacher should continue the practise of explaining musical usages and forms to the pupil as the work progresses but just as certainly he should not have to take time from the purely technical instrumental work for repeated explanations and corrections of a musical nature. And this reminds me to point out that though in consequence of my studies at the same school I may be personally biased in the direction of



Emiliano Renaud, Inventor of the Disc-Phone Method

the technique that has become associated with the Leschetizky name, you will find no trace of technical theory in this method that I have worked out.

"Fancy yourself a pianistic beginner and let me show you how my method can help you. You are an absolute novice in music, and you have come home from your initial lesson with a head full of new and bewildering facts. It is all very interesting too. Long before it is time for you to take another lesson, all sorts of doubts and wonderings have arisen in your mind. If only your teacher were on hand to help you! But he is not; and so, unlike the old-fashioned student, instead of slipping and sliding along without guidance, you turn to the Disc-Phone Method. You put the first of the discs on your phonograph, and in the form of a dialogue between teacher and pupil you have expounded for you the very first bits of musical theory that it is your task to master. The text of these lessons is contained in the book, together with illustrations and musical examples which you hear actually played in the records.

"The advantages of this combination

of book and phonograph can be readily seen, and you can also understand why I speak of my method as 'the tireless teacher.' My whole object has been to save both teacher and pupil time, trouble and nervous energy, and that object I believe will be found by anyone using this method to have been fulfilled.

"Indeed, if it were not so, I should not have received such hearty endorsements as I have from men who stand high in the profession. I have a letter from Paderewski, heartily praising my method, and in the New York Times Sunday, April 27, James Gibbons Huneker wrote of it at some length. Here is a bit of what he said: 'A lot of tedious dry technical preparation may be dispensed with if this method is intelligently used.' When my good old friend Eugen Ysaye was in New York recently, I gave a demonstration for his benefit, and he said that he could only wish there had been a similar method for violin available in his early student days.

### Three Successive Grades

"The method is made up of three parts, elementary, intermediate and advanced. The material covers the elements of theory and of piano-playing, pedaling, interpretation, ways of practising scales octaves, and so on. The general value of the phonograph as a means of musical instruction is no longer a matter of speculation; it is established as fact. Some years ago, while touring the West, Schumann-Heink was persuaded to give an audition to a young contralto who was said to be a good singer despite her never having studied. But hearsay did not reflect the truth. 'You're simply no good,' Schumann-Heink told the girl; 'you haven't a trace of musical feeling.' The girl entreated to be heard again, and this time she sang 'The Rosary.' When the diva had recovered from her amazement at the beauty of the performance, she asked, 'Why do you play such a joke on me? Only a master of the art could phrase as you did in that song!' 'The Rosary,' it appears, was the only thing that girl could sing with musical beauty, because that was the only thing of which she had a Schumann-Heink record to study!

"By the first of September my method will be on the market. The present company, known as the Disk-Phone Piano Method, Inc., has applied at Albany for a change of name and it will be known as the Renaud-Phone Piano Method, Inc. I myself am the president, David Bisham is the vice-president, and Gustave Renaud is the secretary-treasurer. At present I am busy looking for a good translator to put the text into Spanish, so that the method may be introduced in South America. The price will be within everybody's reach.

"This method represents four years of work on my part. It is because of this that I have made no concert appearances during the last five years, but in the summer of 1920 I shall make my *reentrée* in London, afterward returning to America for a tour."

DOROTHY J. TEALL.

### Cantata and Piano Pieces Among Mary Helen Brown's New Works

The gifted New York composer, Mary Helen Brown, during the last two seasons has been occupying herself with a number of new works. Among these are a cantata for women's voices, baritone solo, oboe obbligato and piano, entitled "The Armenian Maid," to a text from the Armenian, issued by the John Church Company. She has done a number of piano teaching pieces, among them "In a Canoe," "Scherzino," "The Goblin's Polka," "Valse de Ballet" and "June

Dawn." She has also added a number of compositions to the comparatively limited literature of music for two pianos, four hands. These include "Pussy's Lullaby," a "Gavotte Miniature," "May-time" and a Fantasy on Dvorak's famous Humoresque.

### Mr. and Mrs. Franz C. Bornschein Give Joint Recital

BALTIMORE, July 13.—Franz C. Bornschein, violinist, and Hazel Bornschein, soprano and reader, assisted by Roy Mc-

Michael, pianist, gave a concert at Smithsburg, Md., July 12, for the benefit of St. Anne's Episcopal Church. The program included groups of songs by Mozart, Grieg and modern composers, also some arrangements of old songs, specially set for Mrs. Bornschein by her husband, the well-known Baltimore composer. Mr. Bornschein, who recently has been appointed to the faculty of the Peabody Conservatory of Music, presented a Bach Aria, Mozart "Minuet," a group of national pieces by Grieg, Cui and Moskowski, and the "Legend" of Wieniawski. In the musical readings the quaint characterizations given by Mrs. Bornschein added touches of humor and dramatic features that were received with instant approval.

Randolph-Macon College, which Emma Roberts, the soprano, attended, is in Lynchburg, Va., not Ashland, Va., as was stated in a recent article.

W. F. G.

## MUSIC IS INHERENT RIGHT

School Director Writes of Its Values, Mental and Spiritual

The San Francisco Bulletin of June 21 publishes an article by Estelle Carpenter, director of music in the public schools, some of which is well worth quoting. Says the writer:

"It is no longer a question whether or not we shall include music in the school curriculum. It is the inherent right of the individual child to obtain an insight into that art which will undoubtedly enrich body, mind, heart and life.

"The influence of music is now widely recognized, as it not only possesses great cultural value but develops in a wonderful way the intellect. In ear training, sight singing, music writing, harmony, musical appreciation, voice work, part singing and orchestra practice there is as fine co-ordination of mental powers as in any intellectual activity that can be conceived. Quickness of perception, rapidity of observation and reasoning, absolute accuracy in operation and concentration of thought, together with actual performance with voice and hand show that here amongst school subjects that music is unique.

"By the continuous use of the right kind of music in the class room the emotions are intensified and uplifted. There is no other subject that can so grip the whole child. It gives him poise, power and a higher development, because it gives him a higher love. It has the correct effect upon the impulses and becomes a source of spiritual life and worthy action."

### Emma Roderick on Vacation in Connecticut

Emma Roderick, the New York vocal teacher, has left this city for her Summer home in New Milford, Conn., where she will remain for two months. Among her successful artist-pupils who have distinguished themselves in many concerts during the past season were Gladys Hedberg, Nance Morgan and Irene See. Miss Hedberg scored in appearances in New York, Brooklyn, Waterbury, Bridgeport, New Haven and Hartford, Conn.; Providence, R. I., and Springfield, Mass. Miss Morgan won praise through concerts given in New York, Trenton, Rutherford, N. J.; Suffern, N. Y., and Peterborough, N. H. Miss See was cordially received in Worcester, Mass., and will give a recital at Lake Placid in August.

### Western and Southern Tours for Ethelynde Smith

Ethelynde Smith, the soprano, has been engaged as soloist with the St. Louis Symphony Orchestra for a concert in St. Louis on Nov. 23. She will give recitals in a number of the leading colleges and will also tour with musical clubs of the Middle West during November, going as far as Wyoming and possibly to the Coast. Between then and February, Miss Smith will fill a number of important Eastern engagements. In February and March she will make a fourth Southern tour with additional Western engagements.

### Elias Breeskin to Play in South

Elias Breeskin, the young Russian violinist, won so many new friends when he appeared with Caruso in the South that he will make a tour of that part of the country next March. Among his engagements at that time will be a recital at Furman University, Greenville, S. C. He will also give a joint recital with Emma Roberts for the Wednesday Afternoon Musical Club of Bridgeport, Conn., on Jan. 14. Mr. Breeskin will be the soloist with the Stadium Symphony Orchestra on July 31.

### Greta Masson as Stadium Soloist

Greta Masson, the New York soprano, has been engaged to appear as soloist at the concerts at the Lewisohn Stadium, New York City, this month. Miss Masson appears on the evening of July 26. Directly following that she is to leave the city for her vacation.

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## "Deserved Support, Not Charity, Need of American Composers"

Reginald Sweet Proposes Endowments for Orchestras as Aid to Our Creative Musicians—How the Society for the Publication of American Works and the Juilliard Fund Indicates Present Progress—Assuring the Composer of a Livelihood

REGINALD SWEET is among the young American composers who have decided ideas, and, what is rare, has the courage of his convictions in expressing them. In a recent interview, Mr. Sweet gave his views on many present-day problems confronting the musical profession, in which he told about the conditions which have hitherto hampered the young composer, particularly in this country. Mr. Sweet feels that the encouragement given American composers to-day in the various forms of educational advantages, monetary help, operatic and orchestral opportunities, etc., will act as a decided stimulus toward the output of good music. He is strongly of the opinion, however, that such help should be *earned* and not *given*.

"Only absolute worth and genuine talent or genius should benefit by outside help," asserts Mr. Sweet. "The beneficiary must be made to feel he is returning as much as is given him. A certain amount of discipline helps a composer as well as anyone else. Too much charity is as bad as, or worse than, too little or none at all. If a man is the right sort it will hurt his self-respect to accept charity. Human nature is so constituted that what we get for nothing never has much value to us."

### Endowments for Orchestras

"It seems to me that a better remedy than supporting the composer direct would be higher endowments for orchestras, so that they would be in a position to pay the living composer for the right to perform his work. In this way the

merit of the man's art would be recompensed and he would be made to feel that his efforts were worth the struggle. The artist should be allowed to respect his own work. No one with any intellect expects everybody to like everything he writes, and a sincere composer never does expect it. He only wants an opportunity to be heard and to be judged fairly."

"I think prizes are good if they are fair to all, which means, of course, that the judges must be fair and competent. Under such circumstances they measure a standard of absolute worth. Trust funds, orchestral endowments, etc., similarly used, may become properly earned support for musicians, always provided they are not out-and-out gifts."

"Direct and complete support of the composer is as bad as the old Greek system which amounted almost to worship of the creative artist. This, being the other extreme, is bad for the artists. The artist needs a certain amount of uphill climbing for the development of character, which will later manifest itself in his work. But the trouble at present is that he gets too much of the uphill struggle. A happy medium should be established, combining the ideal with the practical."

"It is with great pleasure that I learned of the new Society for the Publication of American Music of 'serious and deserving compositions,' just announced. The object of this new society is clearly stated in its first announcement, and deserves as much publicity as possible. It is an excellent one, and I think expresses the fair and square deal desired by the American composer."

"Likewise the magnificent bequest of the late Mr. Juilliard of a \$5,000,000 fund for music, as well as the many acts

of encouragement in the past of public-spirited men such as Josef Stransky and Otto Kahn, and the great interest manifested in the press editorially and in private correspondence in American affairs musical, indicates the spirit of co-operative helpfulness of the day."

"Some sort of deserved support for the composer is good also; because unlike other workmen a composer cannot remain at his work constantly. If he does, his art suffers from constant application and he becomes stale. In order to obtain the best results he should have something of another character as an alternative, which, though work it be, has a refreshing influence because of the differentiation of style. This could be in the form of teaching or practicing or preferably work of a totally different character, enabling the composer to be nearly self-supporting, for the idea, to my mind, is always total self-support."

"It is really almost impossible to make a living by the composition of good music alone. Except in a few instances, we do not find composers with much of this world's goods. Richard Strauss is one of the exceptions because he is an unprincipled sensationalist who does not hesitate to make use of opportunistic methods. Only the vogue of Oscar Wilde's work produce 'Salome,' and many other examples might be cited in the case of Strauss. Puccini is another composer who reaps large royalties, because he has the innate popular vein and appeals to the sentimentalism in humanity. He is, however, totally lacking in both virility and artistic nobility. On the other hand, we find composers of great worth such as Edward Elgar and Igor Stravinsky, who are too poor for the average comforts of life. Such cases are deplorable, but how sad that it should have been necessary to resort to pure charity, as was actually done in the case of Stravinsky. How much better if through an established organization his income had been assured as a result of actual work done by him, that he might be spared the ignominy of accepting charity to support his family. No doubt such cases must and will arise from time to time, since it would be impossible to know of all musicians deserving help, but from present indications one may hope for a decided change in the near future. May the genuinely gifted receive encouragement always, but may it be such that their self-respect need not hang in the balance."

### Music for Club Programs

Meeting the wishes of many musical clubs in all parts of the country, the Arthur P. Schmidt Company has recently issued an admirable little catalogue of music especially designed for club programs. The catalogue includes new songs and duets by American composers, selected songs and duets by women composers, songs with violin obbligato, part songs and cantatas for women's voices and recitations with piano. There are also classified lists of children's songs and humorous songs, nature and descriptive pieces, national groups and children's costume numbers. In the song lists are such names as Arthur Foote, Harold V. Milligan, Florence Newell Barbour, Marion Bauer, Mrs. H. H. A. Beach, Gena Branscombe, Mabel W. Daniels, Alma Goatley and many others.

### Bickfords in Successful Vermont Tour

Vahdah Olcott-Bickford, guitarist, and Zarah Myron Bickford, mandolinist and pianist, of New York, have recently made a successful tour of Vermont. Their concert in St. Albans won them great favor. Mrs. Bickford opened the program with her husband's "Concerto Romantica," and with him played his Suite for guitar and mandocello. These were the most important works on the program and made a splendid impression. Both artists were also heard in compositions by Massenet, Tarrega, Nevin, MacDowell and Donizetti. The accompanists were Beatrice Sample and E. H. Royce.

### Thomas Egan to Sing in Opera in Australia

Thomas Egan, the Irish tenor, will join the J. C. Williamson, Ltd., grand opera forces in Australia, sailing from San Francisco on the Ventura on Aug. 12. Other American opera singers engaged by the same organization are Alfredo Valenti, Karl Formes and Walter Wheatley, who sailed on July 8.

John Philip Sousa is performing on tour, at each concert, his latest march, "When the Boys Come Sailing Home," and Harriet Ware's new waltz song.

The Ladies' Friday Musicales of Jacksonville, Fla., announces that a contract has been signed for an appearance of Josef Hofmann on Jan. 26.

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of

# MUSICAL AMERICA

Edited by

*John C. Freund*

Publication Date, Oct. 18, 1919

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## "The Greatest Single Prestige Builder in the World of Music"



## MUSIC BRINGING SPIRIT OF REFORM INTO KANSAS JAIL

State Institution at Hutchinson Adopts New Prison Methods—How Choral Singing Has Taken the Place of Rigorous Discipline in Uplifting Inmates—A Splendid Morale Builder—Lieut. Groom, Dr. Marvin and Supt. Herr Organize Work.

TOPEKA, KAN., July 14.—Music has reformed the Kansas State Reformatory.

The days of gloom, and hate and plotting, of armed guards and curtailed liberty, of rigorous discipline and toil, unbroken by the little pleasures that make life worth while, are gone. Instead the inmates of the prison near Hutchinson, Kan., are singing and playing, working willingly and have liberties in abundance considering the fact that they are in a penal institution.

And this change can be attributed largely to music. The inmates are singing; singing as they work and as they play. Music has instilled a new spirit in them. They are interested in their work where once they hated it and the men who forced them to do it. They are interested in what is being done for them and the methods employed in accomplishing it. The morale of the institution, since singing was introduced, has been wonderfully bettered.

There was a time, not very long ago, when singing was unknown in the reformatory. It was a time when armed guards ruled. Whenever an inmate went outside the prison wall a guard accompanied him. The guards were posted thick inside the walls. They were in evidence when the men ate their silent meals and when they were hurried to their cells. The half hour of liberty in the prison yard accorded the men once a week was not a time of liberty at all, for the guards were numerous. The morale of the institution was low; the men were always seeking an opportunity to get away; discontent reigned, trouble was just under the surface and broke out at the slightest opportunity.

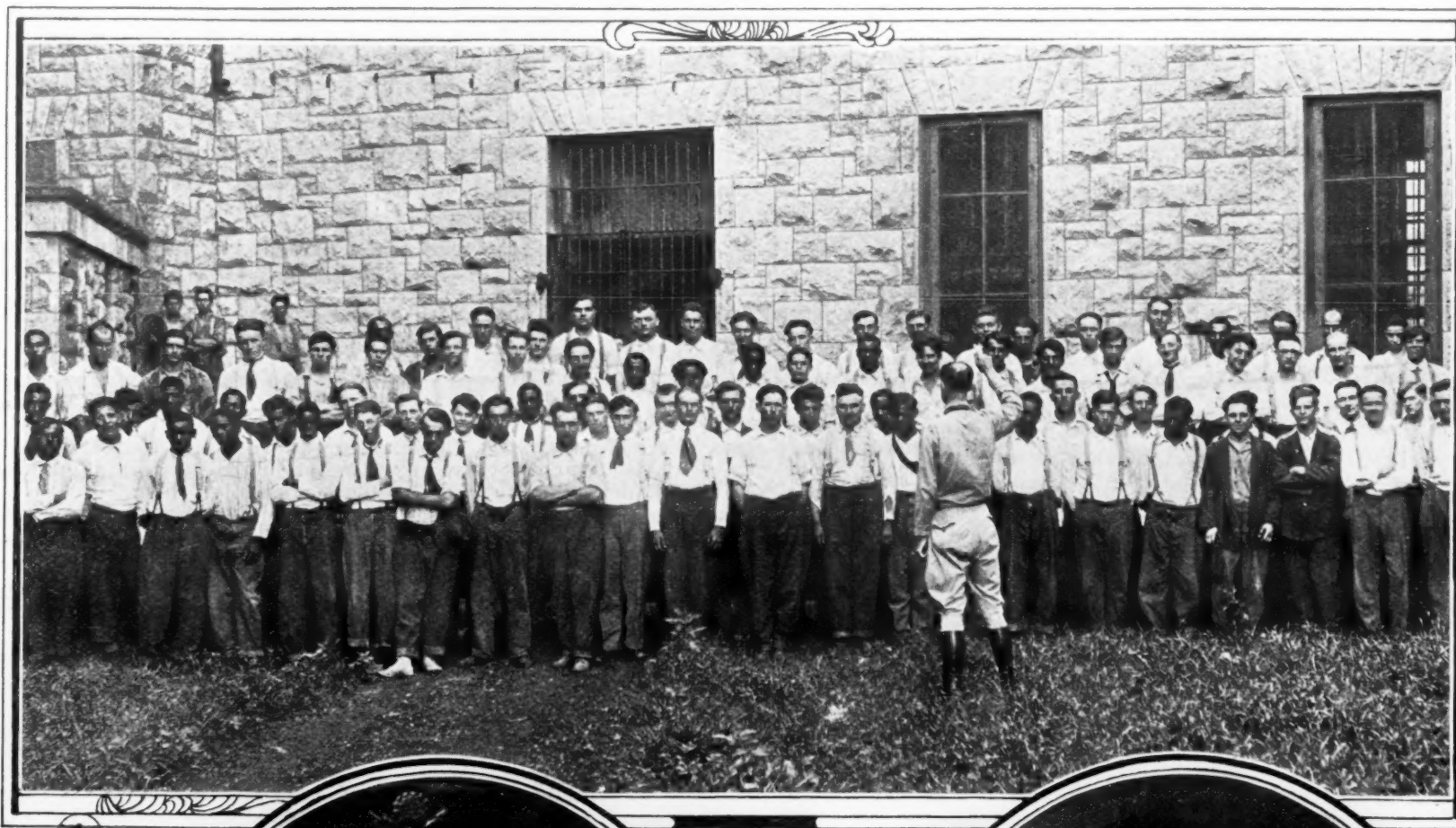
But that time has passed at the Kansas reformatory.

It seems a far cry from music to morale in a prison. But J. N. Herr, superintendent of the reformatory; Lieut. J. Fuller Groom, recently an officer in the army, who is now social and educational director of the institution, and Dr. Donald M. Marvin, psychologist, all unite in declaring that nothing has done so much for the inmates in the way of improving their morale as music. It has built up the spirit which makes it advisable to give the men liberties never before considered even possible. In fact, music is the dynamic force which is reforming life in this prison—turning it from a place where hatred and meanness flourished, into a place where the best in the inmates is brought out and cultivated. When they gain their release the prisoners will be much more likely to be good citizens, these men declare, than if they had been kept under the old restraint, which hardened, rather than softened, their attitude toward the public which meted out the punishment they were undergoing.

"If you get a bunch of men singing when they are at work," said Superintendent Herr, "it is likely that you can depend on them and afford to trust them. We have these men singing and we have proved that we can trust them."

### Organize Reformatory Chorus

In the reformatory chorus now there are about 200 men. At 6:30 o'clock each evening a big song fest is held in the prison yard. It is different from the time when only a half hour liberty period was allowed once a week. The new order gives the men liberty for two hours and a half every evening. The first forty-five minutes is devoted to singing. The rest of the time, usually until 8:30



Choral Singing in the Kansas State Reformatory; No. 1—The Chorus of 200 Men; No. 2—J. Fuller Groom, Social and Musical Director at the Reformatory; No. 3—Dr. Donald M. Marvin of the State Hospital, Who Introduced the System

o'clock, is devoted to playing group games, to sports, athletics and other contests. Each morning forty-five minutes is devoted to athletic sports.

The present system was introduced by Dr. Donald M. Marvin. He argued that if music and sports were worth while in developing morale in the army, they would work equally well in the reformatory. He found that Superintendent Herr had made a beginning along this line.

Instead of the inmates being treated as convicts and criminals, they were accepted as a student body. Of course it was a compulsory school, the students had to work every day and they were subject to discipline. But the prison was governed much the same way as the army was ruled. Discipline was tempered with reason and kindness took the place of hard knocks and a show of guns. The inmates were given a chance to show that they could be trusted.

Rules which forbade talking at the tables were abolished. The men now talk while they eat. They have been permitted to organize into societies, they have male choruses and quartets, have debating and literary societies and engage in competitions which enable them to develop and put into practice the better things they are being taught.

### Songs Quickly Learned

"It is in singing together that we have the best grip on their interest and enthusiasm," said Dr. Marvin. "Within two weeks the men had learned fifty songs. I have heard soldiers singing in the camps. I never heard better singing or more enthusiastic singing anywhere than these men here do. They are not musicians. Their favorite songs are ragtime, mostly. Later on we shall take up a better type of music and develop harmony. We are just getting well

started. The ragtime is the opening wedge but our goal is far beyond that and we shall reach it. It will be just a matter of time and growth. These men make up in enthusiasm now what they lack in harmony. When they learn harmony the results will be wonderful. Sometime we are going to surprise the State with a reformatory chorus which will sing the best of music and sing it well."

The songs with "pep" are the most popular among the men at the reformatory. "Mister, Zip, Zip, Zip" and "Pack Up Your Troubles," "K-k-katy" and the like are the songs the men like best. The favorite song, Dr. Marvin says, is "There's a Rose That Grows in No Man's Land." Other favorites are "The Long, Long Trail" and "Smiles."

This work is all under the personal direction of Lieutenant Groom. He is putting into practice the theory worked out and developed by Superintendent Herr and Dr. Marvin. Lieutenant Groom had experience in the army which fitted him for this work; he is enthusiastic about it, the inmates like and respect him and respond to his instruction. They welcome the hour when the lieutenant makes his appearance in the prison court and signals that he is ready to make music.

Lieutenant Groom predicts that the prison chorus will develop very rapidly and that it is likely similar choruses will be organized in reformatories through-

out the country. He argues that the plan is a success here beyond the fondest expectations, and that it can be made to work at other prisons if it is started right and conducted properly. The right attitude toward the men must be taken at the beginning. They must not be forced to sing, they must be invited to sing, and later they will sing because they want to, because they are glad of the opportunity to throw themselves into something wherein they can give unrestrained expression to themselves.

### Proving That It Pays

The results of music as a morale builder are clearly shown at the reformatory. The other day more than 100 inmates were taken on a hike outside the walls of the prison, two or three miles into the country. Only two guards went along and both of them were unarmed. And the next week the entire "student" body went to a swimming pond for a swim. And this time no guards went along.

There are more than eighty inmates working for farmers in the harvest fields around Hutchinson. They gave their word of honor to report regularly to the institution and return when their work is done. To date not one has betrayed the trust placed in him.

"It is a matter of getting hold of their interest and enthusiasm," said Dr. Marvin.

[Continued on page 14]

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## DO AMERICAN GIRLS LACK MUSIC IN THEIR SPEECH?

Foreigners Accuse Her of Having Disagreeable Speaking-Voice—Not Even the Southern Lass Escapes the Taunt—"Nasal," Say Her Detractors—Eradicating the Provincial Twang.

By LEONORA RAINES

THE following quotation appeared once in a British publication and was widely quoted: "There is a bird of lovely appearance, attractive and of brilliant plumage. It has a graceful walk; it's outline is a masterpiece of the sculptor's chisel; it is the most beautiful of feathered creatures, and its radiance dazzles. It opens its mouth to call, and horrors! Its voice is the harshest and most grating in all the world of voices. The wondrous bird is the peacock.

"There is a woman sweet to look upon. Her carriage is superb, her movements are those of a queen, her figure is full of curves and the abandon of grace; her coloring has ever been the ambition and the despair of artists. She opens her mouth to speak. Horrors! Her voice is the most unsonorous and rasping in all the world of voices. 'Tis a Yankee girl."

After all the taunt, which is an honest one, is rather more of a compliment than otherwise, for between the lines one reads that were the American a being ugly of face and form, one would not expect great things of her voice, but being handsome, attractive and all the rest, a stranger resents the fact that the voice is not in keeping with lines and features; in other words, that the woman does not live up to her external loveliness.

The American girls are becoming quite alive to their peculiarities in tone and lack of music in speech, and most of us are setting about to correct it as much as climate and association will permit, for each climate has its way of pitching and posing the voice and developing certain keys, just as it has of budding or blighting flowers of the field according to geographical location.

To the subjects of Uncle Sam who travel in foreign lands, the fact that the average American girl has not a melodious speaking voice is strongly accentuated. We become accustomed to it at home, but, heard in other lands, it stands out crystalized and it is not beautiful. A strange freak of nature and yet it seems the law of compensation, making the American singing voice so pure and sympathetic, and taking these very qualities when it speaks. Whether it is a result of the atmosphere or the nervous tension on the vocal cords, the fact that from a music point of view we are not enchanting to listen to when speaking surely exists.

A thousand pities that the faults be not corrected, for the fact that the American woman, who is the leader of all others in advancement of her sex, has such an unsonorous organ to send forth her lofty thoughts and aspirations, is discouraging. Beauty in cultivating the speaking voice does not appear to be given any serious consideration in our country.

### The Southern Voice

Even the voice of the Southern girl, naturally soft and rich, is a trifle nasal and, as other nations say, "American."

But admitting all this to be true and that we are a "nation of juniors," the subjects of King George have little room to criticize. Over there, each altitude and county seems to have its way of

producing tone, and if the majority of the British speak in the throat and the American in the nose, it is a mark of globe distinction. The American accent is the most expensive known accent, for in cities and towns abroad the moment the twang arrives, up go tariffs, and this is true of every class of Americans, for foreigners appear to think that no matter who it be, the possessor must have a long bank account.

Setting aside the sing-song, seemingly affected manner of the English speech and the hard, uninteresting twang of the Northerner and Westerner, I believe that as a whole the language that is spoken in this country to-day is purer, more descriptive, and better pronounced than that spoken in England. That such should be so shows remarkable tenacity of purpose, considering the number of aliens and the constantly increasing ratio. That the original language is preserved at all in the big centers is the wonder. It is so in the East, the West, the North, and in some of the cities the "oldest inhabitants" generally date back one generation from the fatherland.

In Great Britain when a young man has completed his several years course of study in one of the standard colleges, his speech has lost all localisms, for the chief aim of the faculty is that each graduate shall speak like his fellow, no matter from what part of the island he has come or will go. Before many years America will have such polishings in her institutes of learning. Far-looking savants seem to think America will one day develop a separate language, but that is questionable unless college slang and darkey adjectives influence current conversation more than they have.

Returning to the American speaking voice, why wait for the "some day" to begin to correct it? People have been known to overcome greater difficulties than that, and will-power has, I am told, more to do with changing the tone than anything else. Why not train the voice to a lower key and the habit of soft speaking will soon form. Our public schools are greatly to blame for the disagreeable quality of voice followed by the pupils, and the teachers pay no attention to the ugly development of the child; sometime no doubt because the teacher herself possesses a rasping voice, is indifferent to or unconscious of it, and the boys and girls are soon drifting nasalward, to imitate "teacher" as much as anything else.

Now that America has rightly won her place as a nation second to none, and the world is looking to her for leadership and example, let us set about eradicating the "twang" that has set its seal upon us and given the stranger a wrong index to our peaceable, musical nature. It is a good thing that other nations have criticized and at times ridiculed our speech, but they have been honest about it and faults are corrected and beautiful things grown, not by self-complacency and throwing compliments at failings, but by taking hold of and making them perish in the firmest and most practical manner possible.

### Goldman Gives Eighth Week of Columbia Concerts

The eighth week of the season of concerts at Columbia University began on July 21. At each of last week's concerts the audience numbered more than 21,000 persons, and at one concert there were 25,000. An all-Italian program made up the offering on Monday. This included Rossini's "William Tell" Overture, excerpts from "Cavalleria Rusticana," "Pagliacci," "Madama Butterfly," Quartet from "Rigoletto" and "Dance of the Hours" from "La Gioconda." The soloist was Ernest S. Williams, who gave his usual excellent cornet number. The program for July 23 comprised Mendelssohn's "Wedding March," Wagner's "Rienzi" Overture, "Love Death" from Wagner's "Tristan and Isolde" and the "Mad Scene" from the American Grand Opera "Columbus" by G. E. Conterno, who conducted. The soloist was Florence Otis, soprano.

## Music Bringing Spirit of Reform into Kansas Jail

[Continued from page 13]

vin. "Does it pay? Well, in the old days when the policy of controlling through fear was followed, it was a common thing to have fights in the dining hall. It was impossible to permit the men to talk while eating or to risk letting them have dishes; armed guards had to be present constantly. In those days nobody would have dared thought of letting 100 men leave the walls even with armed guards.

"We have a different spirit in the reformatory now. These men are interested in all the things we are doing. They respect us, they appreciate the liberties they have. These men would be the first to suppress any individual who might attempt to take unfair advantage of the liberties granted them."

Dr. Marvin thinks music has much to do with it. No longer are there scowls of hatred, evil plottings and conspiracy. Instead you hear the men singing as they

work on the farm, in the boiler room, in the tailor shop, or as they pass the idle hours in the cell houses or behind the bars later in the evening.

Music has brought the morale of the Kansas reformatory up to 100 per cent plus.

RAY YARNELL.

### Engagements for Jacques Thibaud

Jacques Thibaud has been engaged for two appearances at Montreal and Quebec under J. A. Gauvin. Among other engagements recently made for him are two appearances with the Cincinnati Orchestra, engagements with Rachel Kinsolving Blackstone Series, Charleston Musical Association, Edgeworth Club, Sewickly, Pa.; Norfolk Va., Music Club; an appearance in Toronto under the Central Concert Company, with the Philadelphia Orchestra, New Symphony and in the Biltmore Series. In March Mr. Thibaud will be in California, where a number of concerts under Behmer direction have been arranged.



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## How the Alliance Worked Out in a Small Town in the Middle West

**A** COMMUNICATION from a lady in a small town in the Middle West gives evidence of how the idea of the Alliance is working out all over the country.

In forming the Alliance, it may be remembered that there was a two-fold purpose. First, by organization of the principal elements in the musical world to create an influence sufficient to entitle it to respectful hearing when it spoke to legislators or educators, which influence it had hitherto lacked for the reason that the musicians, music teachers, composers, singers, pianists, organists and others, while they had many organizations in the way of individual units, had no central organization to represent them all. In the next place, the purpose of the Alliance was, through its members, to exert that influence locally which is so necessary to enable us to be really a musical nation and also to put behind those who are interested in music and appreciate its value the force to accomplish something in the way of progress in their particular localities.

The communication that I have received tells the story of one of the members of the Alliance, a lady, the wife of a business man of some standing, who had long desired "to do something for music," as she put it, but who didn't exactly know how.

The town in which she lived was typical of the Middle West. It was in an agricultural community. There were few industries. There were the usual number of business houses on the main street, the average number of churches, so many trains came by a day. The social life was kindly, more or less restricted. There was an opera house, pretty generally given over to the movies. Very little local interest in music, though now and then, when some artist or traveling concert company came along, they were pretty sure of a fair, though not particularly remunerative, audience.

So far as the local music was concerned, there was the usual little local band, which turned out when there were processions, political or patriotic. The music in the churches was, if anything, rather below the average, owing to the poor, if any, emolument paid to the singers. Only one church had an organ which could be called in any way even decent. In other words, the town was typically American in many ways, and had settled down for years to a certain humdrum life, which caused many of its best young men to leave it for a wider field of activity, either in Chicago, Cincinnati, or the East, in New York.

Being a subscriber to the Alliance, as well as a reader of MUSICAL AMERICA, this lady finally became inspired by the idea that she would see what could be done to further a local interest in music, and if possible bring out any local young talent that might be deserving. To this end she called in a few of her personal friends, matrons, and put the proposition before them. They took the matter up as being worthy of attention, with the result that a nucleus of a musical organization was formed, consisting of twenty-five ladies in the town, all married, and all in good standing. They resolved that they would each one of them give, during the season, ranging from October to May, with the exception of the holiday time, what they called a "musical tea," in the afternoon, from four to six. This would mean that the onus of acting as hostess would fall upon each member once during the season of twenty-five weeks. It was also determined to invite

local musicians, especially the organists and members of the church choirs, to contribute to the performances and to make it a special point at these musical teas to discover whether there was any particularly good musical talent in the town, in which case it was determined to raise a fund of a thousand dollars during the season, to which each lady of the twenty-five was to contribute \$40, or a tax of eighty cents a week. It was furthermore voted to have a membership fee of a modest sum, the same to be applied partly to paying a secretary, a young lady who would undertake the correspondence for the society, and also for the start of a musical library of the better class of music, songs, music for the pianoforte, violin, etc.

The organization, which was not started till after New Year's, and therefore has only been in active work for not much over three months, has already accomplished a great deal. At first it met the usual cynical criticism that any new enterprise is sure to meet in a small town, but before long the entertainments were so pleasant and some of them so good that it became necessary to limit the guests the members could bring, so as not to overcrowd the accommodation which the various ladies had in their parlors.

My informant, who modestly requests that her name be not made public, as she is not desirous of "fame," partly perhaps because her husband is not wholly in sympathy with his wife's musical enthusiasm, writes me that already she has noticed three distinct results. In the first place, the music in the local churches has unquestionably improved. In the next place, the few local music teachers have secured nearly double the number of pupils that they had before. Another gain has been made by the local piano and music stores, which have notably increased their business.

But perhaps the best result, so the lady writes me, is that they have discovered that in their own town are two young people who may be considered to have unusual musical talent and so be deserving of assistance, as their parents are in very moderate circumstances. One of these two young people is a boy of mixed Polish and French ancestry, though he was born in this country, who shows unusual proficiency as a violinist. The other is a girl of whom great hopes are held, as she appears to be the possessor of a voice of unusual beauty, which gift is enhanced by her having a fine musical ear.

Thus the little society of women looks forward to the coming season with confidence and already anticipates, if it can be conducted on the present kindly social lines, the possibility of inducing some of the well-to-do men in the town to contribute sufficient funds to build a local music hall. That has already been agitated, although, as I said, the society is scarcely more than a few months old.

This shows how such an organization as the Alliance is working out and accomplishing good beyond even, perhaps, the hopes of its original projectors.

*John C. Freund*

President The Musical Alliance of the U. S.

### Good Wishes from Overseas

Enclosed find \$1 for renewal of Louis Rousseau's membership in the Musical Alliance.

Louis asks that his best wishes be extended to Mr. Freund for his untiring efforts in the interest and success of the Musical Alliance, and hopes to be able to

contribute his "bit" to its interests when he returns to America.

MRS. JAMES STRASBURG.  
Detroit, Mich., July 7, 1919.

### Endorses Plea for Fine Arts Ministry

Enclosed please find \$1 for this year's dues in the Musical Alliance. I am especially interested this year in the efforts

to establish national recognition of the fine arts by giving such a ministry a place in the Cabinet.

With all best wishes to Mr. Freund and the work he is doing,

WARREN D. ALLEN,  
Dean, Conservatory of Music,  
College of the Pacific.  
San José, Cal., April 28, 1919.

### Best Wishes

I am enclosing my check for \$1, covering my subscription to the Alliance for the ensuing year. With best wishes for your continued success,

HARRY RICHARD COX.  
Wilmington, Del., July 11, 1919.

### A Necessary and Noble Work

Please find enclosed check for my renewal of membership in the Alliance. Wish you still greater success in the necessary and noble work musically.

LOUISE PARKER,  
President, Kansas City Teachers' Association.  
Vice-President, Missouri State Music Teachers' Association.  
Kansas City, Mo., July 12, 1919.

Monsignor McGean, Distinguished Catholic, Considers the Alliance "A Boon for Our People and Our Country"

I cheerfully send my subscription fee for the Musical Alliance, which I consider a boon for our people and our country.

(RT. REV.) JAMES H. MCGEAN.  
New York City, July 12, 1919.

### Something We Should Have Had Years Ago

Please find enclosed check for \$1 for dues in the Alliance. I wish to say that I think the Alliance will be a fine thing, something that we should have had years ago.

J. F. MACKINTOSH.  
Ambridge, Ga., July 11, 1919.

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## A PILGRIMAGE TO BONN

By OSCAR HATCH HAWLEY,  
2d Lieut. Bandleader, 77th Field Artillery, A. E. F.

Bonn, Germany, June 20, 1919.

TO be so near and yet so far from the Mecca of musicians—that has been my lot for two months past. For, though I have all that time been within a two hours' ride of Bonn, it seemed as though I never would be able to get there. Bonn, you see, is in English territory, and it very nearly required an act of Congress for anyone of less rank than a Major General to get a pass to either English or French territory. Just a certain number of passes are granted daily and the waiting list is long and formidable. My name had been in for a pass so long that I gave up all hope, and then at officers' call yesterday morning we were informed that no more passes would be granted to anyone until after the present excitement (this being June 20, and within three days of peace or more war). So I gave up all hope of ever seeing Bonn and went to my billet deep in the dumps only to find my pass lying on the table—signed, sealed and delivered. I asked no questions, but ran for the next train, and two hours later was walking up the main street of this ancient and beautiful city, looking for a restaurant and mulling over in my mind the wonder of getting here.

### A Well-Known House

Now, it is a set rule in tales of this nature that you make futile inquiries in regard to the object sought. I aimed not to break this rule and began by asking the waiter if he knew where Beethoven's birthhouse was located. Certainly he did! Bonngasse, third house on the right hand side—only ten minutes' walk or five minutes on the electric car. I was incredulous. By all the rules he should have looked at me blankly and replied that he never heard of the man. Not to be balked at the outset I asked a casual diner for the information. He gave it to me smilingly and gladly. After dinner I tried it again. Asked the woman in a bookstore. She also knew it and told me to take

the car passing her door. I went out to wait for the car and asked a seedy-looking individual on the sidewalk. He told me to take the approaching car. Even the street car conductor knew and insisted that I get off at Bonngasse. But I was not through. I walked up Bonngasse a short distance and inquired of the first man I met, who looked as though he would not know anything. Fate was against me. He took me kindly by the arm, walking back half a block, stopped before a building and put his finger on a copper plate, which read: "Birthhouse of Ludwig van Beethoven." Only it was in German and read: "Beethoven's Geburtshaus." He also rang the bell and then informed me that probably I could not get in before 3 o'clock. It was then 1.30. His prediction was verified, for presently a woman appeared and told me the place was closed until three. However, by the judicious use of a five mark note, and considerable talk, I was admitted.

I had often dreamed of the sensations I would experience in being at the birthplace of Beethoven and in the next two hours all of my dreams came true. To see the tiny, low-roofed chamber where he had lain in swaddling clothes was to me like a glimpse into the manger at Bethlehem. It was some time before I could move on. It is futile to describe the things seen—that has been done a thousand times—yet I cannot resist the mention of some things: The spinet on which he played as a child; the organ which he played in church as a boy of twelve; the grand piano on which he played in his last years; the quartet of stringed instruments which he and his friends used (for he was a violinist as well as a pianist); the quartet table around which he and his friends sat—all these and many more of hallowed memory.

We went slowly from room to room. The good frau clearly thought I was taking too much time, but after waiting twenty-five years to see this place, I was not to be hurried. The score of the "Pastoral" symphony engaged my attention, the note books for the "Missa Solemnis," and other works; pages of the string quar-

ter, Op. 59, No. 3; a leaf from the "Moonlight" sonata, showing the end of the minuet and the first of the last movement. Then there were letters to his family and friends, to his renegade nephew, to his copyist—not to leave out the letter from the copyist to Beethoven in which the former gives vent to his wrath at the horrible manuscript he is asked to copy, and Beethoven's short reply scrawled across the back—"dummer esel"—or something of the kind.

We came to the picture of the Countess of Brunswick and the frau told the love story from a new angle—averring that the countess was as deeply in love with Beethoven as he was with her, but that Beethoven was too honorable a man to ask her to marry him—the condition of his health from childhood (so she said) making it impossible for him to marry.

In another room were the things more or less personal—his eyeglasses, razors, music quills, the many and enormous ear trumpets with which he endeavored to overcome his total deafness. Still further along were the many portraits; the life mask made when he was forty-two, and his death mask. How rugged and full of vigor he appears in the first, and how thin and feeble in the one taken fourteen years later—still a man in the prime of life, but wasted by an inherited disease that even his indomitable spirit could not conquer.

I inscribed my name in the visitors' book and then it was time to go. A glance over a few pages of this book showed how world-wide is the interest of this man who died ninety-two years ago. Names from America were few—but that is not surprising in view of the difficulties of getting a pass to this city. There were many names from England and the English possessions, also names from such seemingly unmusical places as Turkey, Egypt, Hindustan, Japan, India, and the spelling of these names left no one in doubt as to their nationality. But by far the greatest number of names were from Germany—seeming to show that this war-torn nation still has time and feeling of reverence for one of the greatest of revolutionists (politically as well as musically) that the world has known.

Yes, the trip was worth while, and my one regret is that I cannot remain here several days—for even now I have an intense longing to return to the place and spend several hours more looking again at the things I have just seen and feeling again the spirit that I have just felt.

## ISEULT MORICE, A ZAY PUPIL, TO MAKE HER CONCERT DÉBUT



Iseult Morice, Dramatic Soprano, Who Will Make Her Formal Recital Début Next Season

Among the candidates for concert honors in New York next season will be Iseult Morice, a young dramatic soprano who has studied for the past three years with W. Henri Zay in London and New York. Musicians who have heard Miss Morice agree that she holds exceptional promise. Besides being a routined singer with a repertoire of songs in the several languages which she speaks well, Miss Morice is an accomplished pianist. She studied piano in Paris and Frankfurt. Recent appearances in New York were at Schirmer's concert at Wanamaker's and before a *Globe* concert audience.

Miss Morice is the daughter of Judge G. T. Morice, K.C., of England.

Ignaz Paderewski, the Polish Premier, and Margaret Wilson, daughter of President Wilson, were present at two concerts given recently in Paris by Francis Macmillen, the American violinist. Mr. Macmillen is now making a successful tour of the Allied countries.

# OSCAR SAENGER'S SECOND WEEK AT CHICAGO MUSICAL COLLEGE

	MONDAY July 7	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY July 12
9:00	McFarland	Greenbaum	Titch	LaFont	Strassner	Stephen
9:30	LaFont	Lisby Joseph	Hells	Greenbaum	Lisby Joseph	Titch
10:00	Munschell	LaFont	Krekerman	Munschell	McFarland	Greenbaum
10:30	Krekerman	Holterding	Firrmann	Bond	Cantillon	Hells
11:00	Klein	Hruteuberg	Griffith	Klein	Hruteuberg	Firrmann
11:30	Stackhouse	Barbour	Daniels	Stackhouse	Hackenruter	Griffith
12:00	Lewis	Cantillon	Harner	Lewis	LaFont	LaFont
12:30	Hardy	Vermilya	Hall	Hardy	Vermilya	Daniels
1:00						
1:30	Barker	Barker	Olsen V.T.	Barker	Titch	Carlstrom
2:00	Shattner	19 Class	Honold	Shattner	22 Class	Harner
2:30	Monier	Class	McCague	Monier	Class	Hall
3:00	Rohde	Cantillon	Rudy	Rohde	Cantillon	Rudy
3:30	Bowen	Barbour	McConnick	Bowen	Watson	McConnick
4:00	Bowen	Hackenruter	Stephen	Bowen	Murphy	Macdorch
4:30	Jones	Stacy	Strassner	Jones	Stacy	Jensen
5:00	Fitzgibbon	Scott	Talbert	Fitzgibbon	Scott	Talbert
5:30	Manning	Murphy	Anderson	Manning	Honold	Anderson
Evening				Scob	Olsen	



## ECHOES OF MUSIC ABROAD

Ostend Trying to Regain Its Former Glory as Summer Musical Resort—New Opera Venture in Paris to Be Inaugurated by Vanni Marcoux in a Chaliapine Rôle—Wretchedly Paid Professors at Paris Conservatoire Appeal to the Public Against Being Slighted by the Government—Permanent Orchestra Now Assured to Birmingham by Municipal and Private Backing—Holbrooke Returns to the Bombardment of London "for the Amusement of the Composer Concerned"—Brussels Rapidly Re-creating Its Pre-War Musical Atmosphere—Bernard Shaw to the Aid of New British Music Society

AFTER five years spent in the shadow of the Great War, Ostend has resumed its famous summer concerts at its Casino. The season opened last month and provides for an elaborate series of orchestra concerts, special festivals and specifically so-called *concerts classiques*, for which many distinguished soloists and conductors have been engaged.

The special *grands Festivals* are to be devoted to the music of Belgium, France, England, Italy, Holland and Spain. The conductors that will have charge of the programs include Léon Jehin, Camille Saint-Saëns, André Messager, Percy Pitt, Leopoldo Mugnone and Vandiepenbroeck.

For the *concerts symphoniques*, conducted by Léon Jehin, a rather formidable array of soloists has been announced. Maurice Renaud and Mattia Battistini, who is to Italian art what Renaud is to French art; Marthe Chenal, Louise Edvina, Gabriella Pareto, one of Italy's most prominent coloratura sopranos to-day; Pasquale Amato and another eminent Italian baritone, Dino Viglione-Borghesi; Henri Albers, John O'Sullivan, Fanny Heldy, Marcelle Demougeat and Felix Vieuille are some of the singers to be heard.

Others are Charles Fontaine, Campagnola, Jean Noté, Vittoria Fer and Aline Vallandri—these last were brought forward by Oscar Hammerstein at his London Opera House—Alice Zeppilli, Mme. Lubin and Alice Raveau. Genevieve Vix, who has been singing in Spain, is also to appear.

That master violinist, César Thomson, and Jacques Thibaud are to appear at the *concerts classiques*, given regularly on Fridays, while the assisting cellists will be the Dutch Joseph Hollmann and a colleague named Jacobs. Visiting pianists will be Arthur de Greef, the Spanish Riccardo Vinès and three of the more conspicuous of the younger French pianists, Bosquet, Paul Layonnet and Georges Boskoff.

### Vanni Marcoux as "Mefistofeles" Will Open New Paris Opera House

When the Vaudeville in Paris is reopened next season as a Théâtre-Lyrique, designed to offer serious competition not only to the subventioned Gaité-Lyrique but also to the Opéra Comique itself, Vanni Marcoux will have the opportunity of appearing in the rôle that won for Feodor Chaliapine his first sensational fame—the name part of Boito's "Mefistofeles."

This will be followed, according to current rumor, with "The Barber of Seville," as a vehicle for Maria Barrientos, who appeared as *Rosina* during the opening weeks of the ill-fated Théâtre des Champs Elysées some six years ago.

Director Gheusi is said to have a guaranteed backing of over \$500,000 for his new Théâtre-Lyrique venture. *Le Monde Musical* hopes that part of this tidy sum will be devoted to producing modern French operas. It may be an index to the director's future policy that he is planning early productions of an opera by Marcel-Samuel Kousseau and a posthumous work by Xavier Leroux.

### Conservatoire Faculty in Arms Against Starvation Salaries

Discontent is rife at the Paris Conservatoire. The public authorities have been interesting themselves in the question of increasing the salaries paid to university professors and instructors in the secondary and primary schools, but

have failed to give a thought to the members of the teaching staff of the Conservatoire. And the faculty of France's State-subventioned institute of musical learning is indeed a wretchedly paid body of men.

Seeing themselves passed by in the readjustment of salaries for other educational institutions, the professors at the

year and left Paris, because they can no longer live there on the salaries paid by the Conservatoire. And others are about to follow suit. With the bare necessities of life costing what they do to-day, the Conservatoire teachers ask how they are to contend with the misery that threatens.

As the salaries of university professors

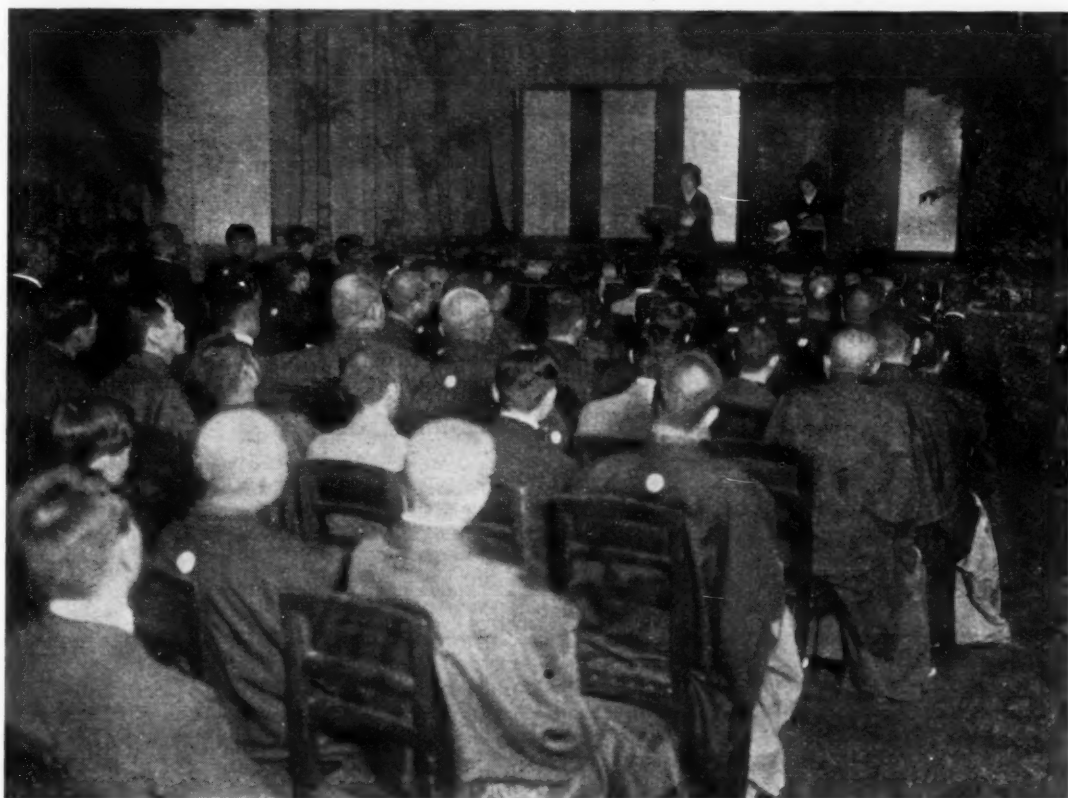


Photo by Press Illustrating Service

### AL FRESCO MUSIC IN JAPAN

Open-Air Concerts Are Apparently a Favorite Form of Diversion and Enjoyment for the Japanese. The Accompanying Photograph Was Taken at an Open-Air Vocal Recital in the Land of the Rising Sun

Conservatoire have issued an appeal to public opinion in a statement setting forth facts as to their remuneration which must come as a startling revelation to the outside world.

There are now at the Conservatoire, according to *Le Monde Musical*, fifty-eight professors, of whom four receive the highest salaries paid—\$600 a year each. The others are gradually raised from \$300 to \$480. Then there are nineteen assistant teachers and accompanists who are paid from \$120 to \$240, while the student-teachers are given \$100, which, however, is subject to being canceled at any time.

It is pointed out that as long ago as 1784 the Royal School of Singing paid from \$1,200 to \$2,000 to its professors, while in 1800 the Conservatoire salaries were graduated from \$400 to \$1,000. To come down to the present day, the city of Metz is now offering salaries of \$800 to teachers for its new conservatory, these to be increased in twelve years to \$1,200.

The State takes the stand that the Conservatoire salary is but a side issue with the professors, as it is assumed that they earn their living mainly by giving private lessons supposedly both numerous and well paid. The faculty points out that this is true only of a few teachers who are prominent in the music world as solo artists, but entirely erroneous as regards the teachers of wind and brass instruments, harmony, sight-singing and history of music, who by the very nature of their work are prevented from forming a private clientele.

Two of the most highly honored members of the faculty have resigned this

are being increased from \$2,400 to \$3,000 and from \$3,000 to \$4,000, the Conservatoire teachers demand that the fifty-eight professors of the institution shall be paid at least \$1,200, and the assistant teachers and accompanists at least \$600. Surely a modest enough demand at that!

### Now Birmingham Is to Have an Orchestra of Its Own

Another permanent orchestra is about to come into existence in a large manufacturing center. The city of Birmingham, which occupies an important strategic position for the advancement of music in the English Midlands, is now assured of having its own orchestra this autumn by virtue of a grant of \$6,250 from the municipality and a further guarantee fund from private sources that brings the total financial backing up to more than \$15,000.

There are to be regular series of symphony concerts, popular Promenade concerts, open-air concerts in the summer, and so forth, and the orchestra will be open to engagements either as a whole or sectionally. *Musical Opinion* thinks that there will be a permanent conductor, rather than a procession of visiting knights of the bâton, though as yet nothing is definitely settled.

### Bernard Shaw Urges Support of Native British Music

George Bernard Shaw, who has always been a music-lover and was once a music-critic, is lending his support to the recently organized British Music Society.

In the second pamphlet issued by that

organization the brilliant Irishman appeals to all classes of music-lovers in England to interest themselves in, and to support, the work of their fellow countrymen. There are many ways in which this can be done, and it is necessary, as Mr. Shaw says, "to rouse public opinion to the need of providing in England the conditions in which it will be possible for Englishmen, after a lapse of two centuries, once more to express themselves in genuinely British music with a weight and depth possible only in the higher forms of music."

The British Music Society, *Musical Opinion* emphasizes, exists to assist to bring about such a state of affairs. Concerts and lectures at local centers are being given, an information bureau has been founded and a reference library of British music is being formed.

\* \* \*

### Powder for the Voice

How does one powder the voice? This advertisement appeared in a recent issue of a newspaper published in the English town of Croydon:

"Singing lessons by post; Voice Powder, 2s. 6d. (sixty cents) a packet."

Is the powder supposed to work on the same principle as the sand that motor-men sprinkle on slippery car-tracks?

\* \* \*

### Brussels Opera Regaining Its Pre-War Status

That Brussels is making a valiant effort to restore its ante-bellum musical atmosphere is attested by the activities of the re-born Théâtre Royal de la Monnaie. At this opera house, for so many years the cradle of stars for larger institutions in other countries, the schedule of works given during a recent period of four weeks was as follows:

"Carmen," five performances; "Madame Butterfly," four; "Tosca," three; "Faust," "Louise," "Pagliacci," "The Daughter of the Regiment" and "Les Petits Riens," two each; "Thaïs," one, and "Marouf," which was a novelty for the Belgian capital, nine.

Not a repertoire notable for variety, it is true, but this record of thirty-two performances in four weeks means an average of eight performances a week.

Louise Edvina made a number of guest appearances at the Théâtre Royal de la Monnaie before entering upon her engagement at Covent Garden. Her rôles included *Louise* and the *Manon* according to Massenet.

\* \* \*

### Joseph Holbrooke Wants No "Dead-heads" at London Concerts

After having left London to its own resources for an entertainment for the past four years, Joseph Holbrooke is going to resume his old-time campaigns for his own works and those of other living composers (mainly British) in the metropolis on the Thames next October. In a characteristic preface to the announcement of the programs he is preparing this English composer, whose one and only visit to this country a few seasons ago proved somewhat disastrous, sets forth his intentions thusly:

"To celebrate the twentieth year of concerts given by me in Old England of modern music, mainly chamber music, I am giving in October next a series of five evenings of modern music, when, it is hoped, a complete recital of my chamber works will be included, assisted by the Philharmonic Quartet and the Allied String Quartet.

"As I have found during sixteen years' travail in London Town that 'deadheads' abound for native music, I have during the last four years concentrated my attention on the provincial towns, with a more marked result for enthusiasm, financial results and artistic receptivity. This is as it should be. The hall now selected being of a modest size and quite charming for chamber music, the 'public' are not invited in their masses! The subscription price is placed at \$5 for the five concerts.

"These concerts," Mr. Holbrooke points out, "are given really for the amusement of the composer concerned and they are semi-private; but those fortunate enough to attend will find that smoking and drinking (of a mild character) will be indulged in and allowed."

[Continued on page 18]

MONSIEUR

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## ECHOES OF MUSIC ABROAD

(Continued from page 17)

Quite a number of the program works will be absolute novelties, though most of Mr. Holbrooke's compositions that are to be given have been heard before. First performances are promised for songs by John Ireland, Frank Bridge, Granville Bantock, Edward Elgar, Cyril Scott, Vaughan Williams and the three Finns, Sibelius, Palmgren and Melartin, and (in so far as London is concerned) for Holbrooke's new violin concerto, op. 61, and for the same composer's sixth quartet, still in manuscript, which is based

upon "Auld Lang Syne," "Some Ragtime," as Holbrooke indicates it, "David of the White Rock" and "The Girl I Left Behind Me."

\* \* \*

## A Lucky Musical Name

It appears that Covent Garden's new native tenor, Tom Burke, has no monopoly of the musical talent of his household. When "Afgar," a new operetta by Charles Vuvillier, composer of "The Lilac Domino," is produced in London during the coming season, the leading woman of the cast will be the new tenor's wife, Mary Burke. J. L. H.

## Devote Program to Hadley Works at Stadium Concert

American Composer Is Guest Conductor with Volpe Orchestra—His "Lucifer", Prelude to "Azora" and Other Compositions Heard—Inez Barbour, the Soloist—Anna Fitzu and Earle Tuckerman Help Celebrate Bastile Day—Opera Night on Tuesday

HENRY HADLEY appeared on Wednesday evening of last week as guest at the Stadium concert. He conducted the whole program, half of which was devoted to his own music. Mr. Hadley is not one of those native geniuses who droop and pine for lack of attention and the public is growing to know him. Last week he was heard by a large audience (considering the weather) and very liberally applauded—so heartily that the importation of certain foremen of the Metropolitan clique was a superfluous precaution. Both his own music and his interpretation of other men's found so much favor that additional pieces or else repetitions were asked. Inez Barbour (Mrs. Hadley), the evening's soloist, sang one of her husband's songs as well as an aria from Godard's "Le Tasse" and Brahms's "Serenade" by way of encore.

Having brought the orchestra through the "Mignon" Overture, an orchestral arrangement of Mendelssohn's "Spinning Song" (as an extra) and the "New World" Symphony, Mr. Hadley presented his tone poem "Lucifer," the "Angelus" movement from his third symphony, the prelude to the third act of "Azora" and the "Ballet of Flowers" done in a band version at one of Edwin Franko Goldman's concerts lately, but heard for the first time in an orchestral dress. Almost all of this music adapts itself admirably to performance under the naked heavens. It is very loud and audible at long distances. Dissection of its qualities may be spared at present. Some of it is agreeable, some of it dull, all of it mediocre. The most ambitious number heard last week, the "Lucifer" tone poem, achieved a Philharmonic representation a few seasons ago and was duly examined at the time. Mr. Hadley exposed the "New World" Symphony with abounding spirit and some endeavors at originality that took the form of unusual and scarcely fortunate retardations in the Scherzo, together with an aggressive emphasis on the "Yankee Doodle" subsidiary of the violas in the last movement. The Largo had little poetic inspiration. His own music he conducted with breadth and vigor. Mrs. Hadley shared the applause with her husband. She had to repeat a portion of his waltz song but her voice sounded best in the Godard number. The Brahms song was scarcely as happy.

H. F. P.

## Opera Night on Tuesday

"Opera Night" occurred again on Tuesday evening, July 15, with Marie Louise Wagner, soprano; Zanco de Primo, tenor, and Ilya Schkolnik, violinist, as soloists. Unfortunately Jupiter Pluvius descended in what promised to be a torrent at 10:05 o'clock and stopped the evening's proceedings, somewhere along in the thirty-seventh measure of Suppé's "Light Cavalry" Overture. Also it deprived the audience of the pleasure of hearing Miss Wagner sing the "Pleurez mes yeux" aria from Massenet's "Cid" and Mr. Schkolnik play the "Meditation" from "Thaïs." Zanco de Primo, who appeared in the first part of

the program, sang the prayer from Massenet's "Le Cid," and as an encore the Arioso from "Pagliacci." Mr. Zanco seemed greatly pleased with his performance and induced Mr. Volpe to repeat the E Minor portion of the air, both performances of which he sang most un rhythmically.

The orchestra numbers were the "Freischütz" Overture, a "Lohengrin" Fantasy, the Rubinstein "Feramors" ballet music; a "Carmen" Fantasy and the Waldteufel "España" waltz were also on the bill, but were canceled by the interruption of the rain. A. W. K.

## ANNA FITZIU SINGS ON BASTILE DAY

Soprano Is Soloist at Stadium with Symphony on Gala Occasion

July 14 being "Bastile Day," the Stadium program was announced as "French," although Puccini was in evidence and English songs were given as encores. The orchestra numbers, finely led by Arnold Volpe, included Franck's Symphony in D Minor, Berlioz's "Carnaval Romain," Debussy's Petite Suite and the ballet-music and a chorus from Saint-Saëns's "Samson and Delilah." Anna Fitzu, the popular soprano of the

Chicago Opera Association, was the soloist and in the Offenbach Barcarole from "Contes d'Hoffmann," she was ably assisted by Earle Tuckerman, the young New York baritone. Miss Fitzu sang first the aria from Act I of "Bohème" and was received with enthusiasm by the audience; as an encore Miss Fitzu sang "Madelon," winning further applause.

The second part of the program opened stirringly with Miss Fitzu singing the "Marseillaise," wearing a tricolor robe over her resplendent gown. She aroused great enthusiasm with her majestic delivery of Rouget de Lisle's inspiring hymn. The audience rose and stood throughout the number. There was so much applause that Miss Fitzu had to add extras. With Emil J. Polak at the piano she sang with lovely quality and exemplary diction Dorothy Forster's familiar "Rose in the Bud," giving it with so much charm that she had an ovation after it and had to give as second encore "Annie Laurie." Her success with one of the largest audiences that has assembled at the Stadium this season, was distinct.

Among the prominent personages who were present were Mrs. John McCullough, Police Commissioner and Mrs. Enright, Daniel Frohman, Samuel J. Jacobs, Mrs. Frederick Nathan, Mrs. Simon Frankel, Adolph Lewisohn, Mischa Elman, Mrs. Lydig Hoyt, Judge Wadhams, Walter Pulitzer, Samuel J. Reckford, Vida Milholland, Mrs. Henry Lefingwell Beech, Mrs. Gustavus Walker, Mortimer Ogden, Count de Lino, R. E. Johnston, Mana-Zucca, Andres de Segura, Mrs. Helen Fountain and Mrs. Millie Hambur.

After the concert Miss Fitzu gave a supper and dance at her home on West Seventieth Street, at which she entertained more than one hundred guests.

## "Chamber" Concert Given Out of Doors

LOUISVILLE, Ky., July 18.—Before an immense Chautauqua audience at Crescent Hill the Great Lakes String Quartet made its initial appearance in Louisville last night, with Augusta Lenska, soprano, as soloist. The quartet is an organization that bears comparison with any similar group of musicians in this country. Clad in their uniforms, these young men offered an excellent program. The concert was given under serious disadvantages, because the tent in which the Chautauqua meetings were held was blown down during a storm and it was necessary to give the program upon an improvised platform in the open air. The term "chamber music," under these conditions, became a misnomer, and the program had to be considerably changed to meet conditions. But the work of the players was of such excellence and the audience was so greatly pleased with them that there was a feeling of enthusiasm upon both sides. Mme. Lenska was also very well received in numbers by Brahms, Massenet, Bizet and others. Mr. Schaffler was her accompanist. H. P.

TACOMA, WASH.—Mrs. William Krull entertained at a charming musicale given on July 15 in honor of Erna Mierow, who is soon to leave Tacoma for a year of musical study in New York City.

## MACDOWELL SUITE ON A JAPANESE PROGRAM

Koscak Yamada Plays It in Concert Welcoming His Return to His Native Land from America

[From MUSICAL AMERICA's Japanese Correspondent]

HAMAMATSU, JAPAN, June 28.—One of the keenest interests in the social circles of Tokyo has centered in the person of Koscak Yamada, who has come back to Japan for a short stay. The people, whether musical or not, have gazed with wonder and admiration at the great popularity this artist has enjoyed the other side of the Pacific.

To those intimate friends of Mr. Yamada, who had already desecrated his genius after his return from Germany, the public enthusiasm and wonder at his art which is expressed at this time, as if the Japanese did not know how to admire their own genius until discovered by the Americans, might seem rather out of season. His friends and even Mr. Yamada, however, may have reason to thank those who, before his going to America, neglected or even opposed him, for this very treatment may have been an impulse to his success, though, as a native critic has it, it is mighty inconvenient that the Japanese should have to purposely visit Boston or New York in order to appreciate their own artists. At any rate his rentrée in Tokyo was felt like the triumphant return of one of our heroes.

The public admiration found expression in a concert given in welcome of him at the Imperial Theater on June 22. The day was a little stormy but the theater was filled to the very top stand with the eager audience. When that delicate form of Koscak Yamada appeared on the stage a thunder of applause arose which was almost deafening.

Yamada conducted the orchestral suite by Edward MacDowell, "In a Haunted Forest," "Summer-idyll," "In October," "The Shepherd's Song" and "Forest Spirit." Then he conducted his "Blue Flame," a tone poem, which vividly conveyed the scene of mystery and phantasm, like flickering phosphorus against the pitchdark background. Then Tchaikovsky's Symphony No. IV was played, followed by the "Two Indian Dances" by Charles Skilton, which were full of an irresistible force and energy. The upper half of Yamada's body was observed to be a beautiful dance in itself.

It seemed that the audience fully confirmed the feeling that Yamada well deserved his popularity in America. His merit as a unique creative artist in Japan and as pioneer who has led Japanese music to a novel phase by his almost independent efforts is now recognized, thanks to the valid endorsement of the American musical critics.

C. H. I.

TACOMA, WASH.—Mrs. L. B. Cameron, late of the Royal Academy of Music, London, presented a number of her advanced Tacoma pupils in a piano recital at the Temple of Music on July 14. G. and N. Storlie assisted with violin numbers.

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## Harriet McConnell Ends Tour with Minneapolis Symphony



Harriet McConnell, Gifted Contralto, in Her New York Home

AS soloist on the spring tour of the Minneapolis Symphony Orchestra under Emil Oberhoffer, Harriet McConnell, the young New York contralto, has had a conspicuous success. Miss McConnell was on tour from April 13 to June 3 and has sung at the big festivals at Winnipeg, Can., and at the North Shore Festival at Evanston, in both places earning hearty approval. These were but a few of her successful appearances.

She has been re-engaged for the spring tour of 1920 of the Minneapolis

Symphony and will also appear for the second time as soloist at one of the orchestra's concerts in Minneapolis. Miss McConnell is engaged to sing as soloist at the Stadium concerts on Aug. 20, following a concert in Jamestown, N. Y., on Aug. 11. On Aug. 23 she goes to Detroit to visit Mr. and Mrs. James E. Devoe of that city. And with the coming of the new musical season Miss McConnell is to make her recital debut in New York at Aeolian Hall on the evening of Nov. 27. She is under the management of Wendell Heighton, who has an extensive tour booked for her for the coming season.

### Werrenrath in Two Cleveland Recitals

Reinald Werrenrath gave two summer recitals in Cleveland, O., on July 7 and 8. The program consisted of four groups of songs, the first composed of old Italian, old English and old Irish, the second con-

sisted of two French and two Grieg songs in English, the third presenting Bainbridge Crist's "Chinese Mother Goose Rhymes," and the last group containing five modern songs in English, ending with Harry Spier's beautiful new "Hymn for America," set to words of

Christopher Morley. Mr. Werrenrath's next recital is in Cohasset, Mass., July 18. He goes from there to Charleston, Ill., July 24, and then to Lincoln, Neb., for a special engagement on July 30.

### THANK MR. FREUND FOR AIDING COMPOSERS' FUND

Resolutions Adopted to Express Appreciation of Editor's Services—  
Meet in Fall

At the last meeting of the American Composers' Fund Society the following resolutions were adopted:

"Resolved, That the American Composers' Fund Society express its appreciation to John C. Freund, editor of MUSICAL AMERICA, for his inspiring message and kind offer of financial assistance in the movement to encourage the creation of art music in America.

"Resolved, That the American Composers' Fund Society go on record as expressing its satisfaction at the pioneer achievements of John C. Freund during his long and active career, and his valuable services rendered to the cause of native creative art by his lectures and journalistic writings.

"Resolved, That these resolutions be spread upon the minutes of the American Composers' Fund Society in testimony of the high esteem in which John C. Freund is held by the members of the society.

"ROBERT W. WILKES,  
"Chairman pro tem.

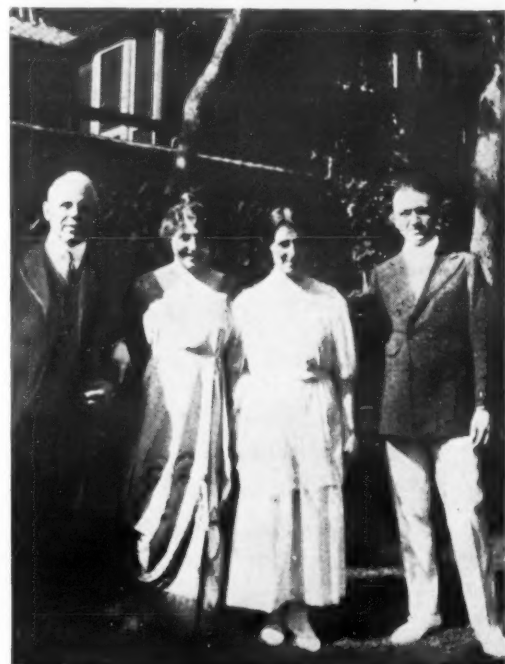
"ALFRED HUMAN,  
"Secretary pro tem.

"JAMES P. DUNN,  
"Treasurer pro tem."

It was announced that many distinguished composers, conductors and other musicians had endorsed the Composers' Fund movement, which has for its object practical support for the composers of serious music. A general rally of musicians will be called in the autumn. Noted speakers will invite the musical organizations of the country to co-operate in the movement.

BRIDGEPORT, CONN.—John Adam Hugo, composer-pianist, recently presented his senior and junior pupils in recitals. A feature of the work was the playing of Mr. Hugo's compositions, among these being the Hugo Concerto, Part III. Mrs. Ada Tuck Whitaker sang a number of Hugo compositions: Romanza, from "The Temple Dancer," "A Dream," and "My Love is Like a Red, Red Rose."

### RACHEL M. HARRIS IN BENEFIT RECITAL AT COS COB, CONN.



At Cos Cob, Conn., from Left to Right Are Isidore Luckstone, Rachel Morton Harris, Soprano, Mrs. Maurice Wertheim and Jaffrey Harris

For the opening of her summer home at Cos Cob, Conn., on the afternoon of June 28, Mrs. Maurice Wertheim, daughter of Henry Morgenthau, former United States Ambassador to Turkey, presented Rachel Morton Harris, the gifted young American singer, in a recital, assisted by Isidore Luckstone. An invited audience of Mrs. Wertheim's friends was present and expressed its marked approval of the artist's performance. Mrs. Harris sang first a group of old Italian, French and English classics, then a group of French songs, including Joncières' "Le Chevalier Jean" and Cuvillier's "Seize Ans." In her English group she sang Harvey B. Gaul's "Thou Art the Night Wind," Elliott's "Spring's a Lovable Ladye" and Oley Speaks Serenade. She also gave the first performance of Mr. Luckstone's new song, "A Birthday," which made so excellent an impression that she was obliged to repeat it twice, sharing the applause with the composer, who provided sterling accompaniments.

# SERGEI KLIBANSKY

## VOCAL INSTRUCTOR

announces

## New Engagements of his Artist-Pupils

Betsy Lane Shepherd, soprano, two months' concert, tour beginning September 1st—Soloist, Stadium Concert, New York.

Lotta Madden, soprano, }  
Ruth Percy, contralto, } Maine Festival, singing in Verdi's Requiem.

Virginia Rea, coloratura soprano, Opera Comique, Society of American Singers, New York.

Elsa Diemer, soprano, Opera Comique, Society of American Singers—St. Louis Symphony Orchestra—Stadium Concert, New York.

Mary Aubrey, contralto, soloist, San Antonio Symphony Orchestra.

Borghild Braastad, soprano, engaged for Western Concert Tour.

Sudwarth Frasier, tenor, soloist with New York Symphony Orchestra, Chautauqua, N. Y.

Felice De Gregorio, baritone, re-engaged for Chu Chin Chow Co., New York.

Cantor B. Woolff, tenor, soloist with Stadium Symphony Orchestra, New York.

Twenty-four New Church Contracts }  
Six New Teacher's Positions } of Klibansky Pupils.

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# MUSICAL AMERICA

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New York, July 26, 1919

## MORIBUND OPERA

Cleofonte Campanini prefigures the demise of opera. "What on earth," he wants to know, "is the use of clamoring for new operas when the days of grand opera are slowly but surely coming to an end?" He believes that "grand opera has no future." We have not noticed any decrease in the public passion of performances of the standard operatic works. On the other hand, when we retire to the inner sanctuaries of our thought and recall the "Lodolettas," the "Fiammettes," the "Chemineaux," the "Legends," the "Gianni Schicchis," the "Maroufs," the "Cleopatras" and "Loreleys" which have befallen us in heart-shaking succession, we begin, in spite of ourselves, to believe with Mr. Campanini that "grand opera has no future." If the opera of the future is to be anything like the average Metropolitan or Chicago "novelty" of these times, then let it die and be its sepulcher deeper than ever plummet sounded.

We are not so gloomily minded, however. Mr. Campanini's cheerless outlook appeals to us rather as a transient fancy, a black mood born of the difficulty of finding decent novelties. The wail over the decease of music in all its various forms is as old almost as the art itself. We do not recall the name of the individual who consumed his soul in anxiety against the day when the tones of the scale should have served all their permutations and combinations—but there was such a one. Opera is not moribund to-day, though the average modern composer is doing his best to kill it. Only let an operatic composer of approved genius appear on the scene and see what happens to Mr. Campanini's prophecies. Until that time the world can very well sustain itself on its stock of old operas—even those of Wagner, about the popularity of which the eminent

## IMMODEST HASTE

Had not they shown themselves so impervious to common sense at a time when every consideration of wisdom prescribed silence and self-effacement, it would be hard to believe that the Germans of the so-called Star Opera Company again propose to give operettas in German, by Germans, for Germans. But of their density there is apparently no end. Obligated to renounce a similar scheme a few months ago, because of an agitation carefully conducted by some patriotic organizations and several newspapers, they now seem to think that the advent of an official peace warrants their complete reinstatement in the popular affections. So a season of works by Flotow, Lortzing, Kreutzer, Nicolai, Strauss, Suppe, Lehar and some others is announced for the Lexington Opera House in October under the artistic direction of none less than Otto Goritz.

Technically Goritz and his colleagues may be fully privileged to present operettas in German. But the point at issue does not lie there. Goritz's reputation is unsavory in New York to-day, whatever the precise facts of his *Lusitania* antics. Time has not yet erased the ugly memory. At all events, a conciliatory attitude will not be quickened by the present recrudescence of this gentleman. For all these Germans reticence and the full modesty of silence are the most efficacious means of eventual restoration to something like an erstwhile esteem. The question is not of rights but of sagacity. If they have elected to remain in this country, if they do not seek repatriation, can they not hold themselves aloof while the wounds of these past years heal? By emphasizing the Teutonic aspects of their entertainment they adopt the most effectual means of retarding the mollification of sentiment. Worst of all, they perpetuate a hatred that vents a detestable spite on the music of the great masters—for the public does not bother about discriminations and logical distinctions. It is with this phase of the situation that music-lovers, after all, are concerned—not with the fortunes of an operetta company of doubtful standing and unexalted sponsorship.

## A SUMMER ORCHESTRA FOR PETERBOROUGH

No suggestion made at the Biennial of the National Federation of Musical Clubs at Peterborough this month deserves greater encouragement or support than that advanced for a permanent summer orchestra at the MacDowell Colony at Peterborough. It was outlined briefly in her talk at the "publicity luncheon" by Mrs. William A. Hinckle of Peoria, Ill., first vice-president of the Federation.

Mrs. Hinckle was impressed while in Peterborough with the need for such an organization as a summer orchestra. Seeing the composers at work in their studios in the MacDowell Colony, it seemed to her that these creative workers ought to have at hand a medium by which they might hear their scores and in this way develop their skill in writing for the orchestra. It has for years been generally known that one of the greatest handicaps toward our producing in numbers orchestral composers of significance is the fact that it is difficult for our composers to hear their scores played when they have completed them. Many a composer there is in our land who, although he has written several orchestral works, has not only not been fortunate enough to get them performed in public, but has not even had an opportunity of having them played by an orchestra, so that he could note where his scoring in performance varied with his conception in writing it.

This plan of Mrs. Hinckle's is eminently feasible. It will be a great addition to the MacDowell Colony and a means of accelerating the development of our native musical creativity. In addition to being a service and aid to our composers it will be of equal value to young conductors, who can, if the plan materializes, go to Peterborough and gain experience, presiding for a period over this orchestra.

To our mind the orchestra ought to be made up of skilled players, both amateur and professional, the former being secured through the dissemination of the news that such an orchestra is to be maintained, when the plan is put into action; the latter by engagement at regular terms for a period of not less than two months each year. It will not be difficult to obtain accomplished stringed instrument players who are amateurs, but woodwinds will have to be assembled largely from the professional ranks. And let it be added that this orchestra ought to set the example for all America by including women as well as men in its personnel. The day ought to be not far off when every American symphony orchestra will gladly accept as members women who play orchestral instruments. If the Federation can establish such an orchestra as Mrs. Hinckle suggested in her address, the MacDowell Colony at Peterborough will gain as strong an impetus as any artistic movement in this country has received in many a day. What more ideal place could be chosen than MacDowell's home to train players and conductors for the orchestral performances of America in coming

## PERSONALITIES



Adolph Bolm, Noted Russian Dancer, and  
Mme. Breshkowska

Peace has its victories no less than war; art has no greater triumphs than result from revolution; and the apostles of both, apparently, may find pleasure in one another's society. A most interesting picture, shown above, is that of Adolph Bolm, the famous Russian dancer, in the company of the venerable Catherine Breshkowska. The "grandmother of the Russian Revolution," as she is known, endured thirty years of life in a Siberian prison, before the overthrow of the government freed her. The portrait bust is the work of Roussana Soukice, a fugitive from Russia. Mr. Bolm's art, both as dancer and as stage director, has made him a unique exponent of his country's most exquisite achievements in that line.

**Middleton**—The little brown house tenanted by Arthur Middleton, tenor, at Bridgeport, Conn., is most "homey," as the natives say, and not only much music but much hospitality radiates therefrom.

**Ciccolini**—Guido Ciccolini, tenor, who was one of the principal lights of the Chicago Opera last season, has gone into vaudeville, in which, it is said, he may also appear next winter. He will sing in Omaha, Neb., on Aug. 31.

**Cheatham**—Kitty Cheatham, who is greatly interested in aeronautics, and who lived for some time in England, was an honored guest among the British officers and crew of the R-34 during their short stay on these shores.

**Zoellner**—The members of the Zoellner Quartet are learning a new kind of music—that of "missing cylinders," or the joys of experiencing a "blow-out." They have recently bought a motor car and are touring California for recreation.

**Zimbalist**—Twenty-seven miles an hour was too rapid a tempo for Efrem Zimbalist, the violinist, to use in going through New York City on June 27, according to the traffic "cop's" view of automobile technic. Whereupon the famous fiddler cheerfully paid his fine.

**Garden**—Mary Garden is spending the summer at Monte Carlo. The Riviera summer climate appeals to her greatly; besides which, Monte Carlo, free from visitors and roulette fiends, is an ideal place for study, and Miss Garden is working hard on several new rôles.

**Mackaye**—Percy Mackaye has written a ballad-drama around the character of George Washington. Jacques Copeau and Robert Edmond Jones are associated in the presentation, which, it is said, will take place in the near future. "Washington, the Man Who Made Us," is the title of the work.

**Beach**—Beulah Beach, the New York soprano, is at Lake Placid, dividing her time between the pleasures of swimming, climbing and golf, on the one hand, and the pleasure of enlarging her operatic repertoire on the other. She is also arranging a series of concert programs for next season.

**Hempel**—Frieda Hempel, who is now at Loon Lake in the Adirondacks, will leave for Lake Louise and Banff, Canada, early in August. The prima donna, who has made the ascent of the Jungfrau and the Matterhorn, expects to spend most of her time following the rugged trails of the Canadian Rockies. Miss Hempel will stay in the mountains until time for her concert tour, which begins early in October.

**Schipa**—Much is expected of Tita Schipa, the lyric tenor engaged by Campanini for next season. Mr. Schipa, who is only twenty-nine, is a thorough musician besides being an excellent actor and singer. He has composed church music and orchestral works. Last winter the Madrid Symphony Orchestra played one of his symphonic works, he conducting. Later, when it was given at the request of King Alphonso at the royal palace, the king presented Mr. Schipa with a





BY CANTUS FIRMUS

## [Press Agen's Aloft]

AFTER reading the newspaper stories of the historic flight of the R-34 we have come to the conclusion that if Columbus had lived in these days of high-powered journalism and publicity schemes his log would have read something like this:

MONDAY—Beautiful day. Passed the time trying to stand up eggs on their ends. Breakfast consisted of Faker's chocolate, Weed crackers and Bryan's ginger ale. We were hugely entertained by Harry Lowder's singing of "Queen Isabelle Pawned Her Ring for Chris" on the Colvic Talking Machine. This reproducing machine is a marvel for clearness. I always insist on using Squeeks's Klear-Tone needles. At 4:30 p. m. we reached Lat. 64, 40½, etc.

\* \* \*

An Artistic Legion of Honor  
(Men Unofraid)

THE brave souls are coming out now for Beethoven, Wagner and the other "enemy" masters. They come on the field after the battle.

We nominate for an Artistic Legion of Honor those loyal souls who refused to heed the mob-sentiment and join in the cowardly attacks (led largely by persons of dubious sympathies) on the great masters of music.

Prominent among these men should be mentioned:

André Messager  
Henri Rabaud  
Walter Damrosch  
Henry T. Finck  
Josef Stransky  
William H. Humiston  
Ernest Bloch  
Herbert F. Peyser  
All the Leading English Musicians and Critics  
All the Leading French Artists  
Arturo Toscanini  
Giorgio Polacco  
Edwin Franko Goldman  
Eugen Ysaye  
Ossip Gabrilowitsch (and all other worthwhile pianists)  
Jacques Thibaud  
Alfred Cortot  
Joseph Bonnet  
All the Chamber Music Ensembles  
Mrs. F. S. Coolidge  
James G. Humecker  
Victor Herbert  
Mischa Elman, Heifetz (and other eminent violinists)

## Prohibition Note

WE like the Stadium, the Stadium concerts, the Stadium concerts' manager, Mr. Henkel, and the historian, Willie Perceval-Monger. But we announce with sadness that we cannot extend our affection to the Stadium "lemonade" and "orangeade," as much as we favor the encouragement of the American chemical industry.

\* \* \*

CONGRESS learned last week that Dr. Muck is still in this country. They probably wouldn't know it to-day if this publication had not printed the story several weeks ago. Perhaps our politicians will eventually awaken to the fact that music is deserving of a great subsidy.

\* \* \*

## A General in Opera

THE other day we were startled by this headline in our morning paper:

LEONARD WOOD NOW  
IN THE METROPOLITAN.

Visions of a season of "Daughter of the Regiment," choristers trained like Zouaves, fife and drum sections, floated trumpet, fife and drum sections, floated before us. Then we learned that the paper meant that General Wood was not to direct or sing in the Metropolitan Opera House, but in the Metropolitan magazine.

(Twelve persons have kindly forwarded clippings of the foregoing headline, with the expression, "you should be able to make something awfully funny out of this." We could, if we had more time.)

\* \* \*

Well, a Great Many Collars Wilt at a  
Community Chorus "Sing"

A GREAT battle is reported in Wilmington, Del.

In the words of our correspondent, "the owner of a large laundry is conducting the community chorus in the absence of Harry Barnhart, the regular conductor. So successful has been his work that many members of the chorus favor retaining him permanently. Incidentally the acting leader gives his services free."

We are informed further that Mr. Barnhart received \$100 for each "sing" in Wilmington last season, and that the chorus is endeavoring to raise \$2,000 to pay him \$75 per "sing" each week. Our purpose in reciting such sordid money details is to call attention to the fact that a laundryman offers to do something for nothing.

Music Is Helping to Solve  
Buffalo's Industrial Problems

How Interest in Group Singing Has Been Stimulated Among Women Employees of Larkin Plant—Organizing a Girls' Fife and Drum Corps

BUFFALO, July 10.—The working out of various plans in Buffalo's industrial plants for the benefit of the employees has assumed proportions that are of tremendous interest. Profit sharing and entertainments of various kinds in which music is a factor of importance are now regarded both for their economic and practical values as being as truly important as the mechanical running of these plants.

A recent visit to the Larkin plant to hear a rehearsal of its Girls' Fife and Drum Corps and a subsequent conversation with the head of its welfare branch, which is organized as a Young Women's Christian Association, brought forcibly to mind the contention made by the editor of MUSICAL AMERICA, John C. Freund, that a spirit of mutual interest and a better individual understanding could be brought about in communities by music and that it was by no means necessary that musical entertainments provided should be made up of classical offerings, nor was it necessary, as a tentative effort, to insist on the establishment of symphony orchestras. The soundness of Mr. Freund's contention, which I trust I have quoted correctly, has been proved by the Larkin plant, in its various experiences in community work among its employees.

The welfare work for the women employees at this plant has as its chief Louise Gerry, who has a fund of practical common sense allied to vision and an understanding of young womanhood, which especially fits her for the executive position she has so ably filled during the past eight years. Music she recognizes as an important factor in helping to bring about a community interest among the employees and she tried many plans, such, for instance, as organized singing societies with competent instructors, musical entertainments of formal character (the plant has had some famous musicians as visitors), etc. But the interest of the girls never reached a point of absorbing value, nor did it bring about the spirit of community interest desired. Then the plan of having the girls sing together at the noon hour, just among themselves, was tried and grew in popularity until it has reached proportions where now at lunch time the large and attractively furnished rest rooms are always crowded and the singing is led by any one of the girls who cares to begin, and it has established a mutual interest never before manifested. Some days there are solo numbers sung and the kindly spirit of appreciation manifested has been the cause of more

than one girl finding out that she had a musical gift beyond the ordinary; certain girls have even taken up the study of music seriously. Relieved of the nervous tension of trying to concentrate after a day's work on correct time and notes, the girls at these noonday sings, with absolute freedom from restraint, get a maximum amount of good for a minimum amount of effort.

Martial music and the stirring events that took place during war days roused a spirit among these girls that seemed to long for expression other than the singing of songs, and thus was the Girls' Fife and Drum Corps evolved, the only one, it is claimed, in the State of New York. Bugles, fifes and drums were provided by the firm and fifty girls absolutely unschooled in the science of music enrolled themselves. Oblivious literally to learn the music by ear they worked with a diligence and devotion that surprised even the most ardent supporters of the plan. What this meant in patience to the instructors may well be imagined, but the enthusiasm of the girls was so infectious that the altruistic spirit of service that prompted the men who drilled them kept pace with it. Six months after it was organized, in the great parade here on the Fourth of July, this Girls' Fife and Drum Corps throughout the entire length of march and under a broiling sun comported themselves like veterans and made martial music that brought them salvos of applause.

F. H. H.

## Levitzi Not to Visit Coast Cities This Season

Although Mischa Levitzki, the pianist, has been announced by both L. E. Behymer of Los Angeles and Selby Oppenheimer of San Francisco, as one of the artists to be presented in their territory the coming season, by arrangement with Daniel Mayer, the tour has been postponed for a year. Owing to the fact that he will have a long and arduous season, although only part of it will be spent in America, Mr. Levitzki will not play until after Nov. 1. In April he sails for Australia, where he has twenty-five recitals already booked. Mr. Mayer has so many engagements booked for him in the East and Middle West between November and March that the Pacific Coast cities will not be visited until the following season.

## Maurice Dambois Arrives in Belgium

Word has just come from Belgium that Maurice Dambois, the 'cellist, in company with his wife, has safely arrived there and found his family home intact. Mr. Dambois will return to the United States early in the fall to fulfill numerous engagements.

CONTEMPORARY ::  
AMERICAN MUSICIANS

No. 76  
ARTHUR  
MIDDLETON

ARTHUR MIDDLETON, the baritone, was born in Logan, Harrison County, Iowa, Nov. 28, 1880. He attended the public schools of that city and followed



Arthur Middleton

with five years' study at Simpson College, Indianola, Iowa. He began singing, at the age of sixteen, while still at school, being the possessor of an excellent natural bass voice. In college he took special courses in literature, languages and music, and for three years, during the college course, had charge of the glee club. He also taught sight reading for three years and was soloist in one of the local church choirs. Mr. Middleton obtained his entire musical education in America,

having studied with Alexander Emslie, a pupil of Charles R. Adams of Boston.

For nine years Mr. Middleton was located in Chicago, and in 1914 became a member of the Metropolitan Opera Company, where, during his first season, he sang thirty-eight performances, including such rôles as *Don Fernando* in "Fidelio," *The King* in "Lohengrin," and *Donner* in "Rheingold." Although he was successful in his operatic engagement, he much prefers concert work. As an oratorio singer Mr. Middleton has become a leading and commanding figure, but has also attained an enviable reputation in recent seasons as a recital artist.

Mr. Middleton was soloist for three consecutive seasons on the spring tour with the Minneapolis Symphony Orchestra, two seasons with the New York Symphony Orchestra, and made one tour with the Chicago Symphony Orchestra. He has sung with the Handel and Hayden Society, Boston; New York Oratorio Society; Chicago Apollo Club and numerous other prominent organizations throughout the country.

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OF THE UNITED STATES  
(INC.)

JOHN C. FREUND, President

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2. To work for the introduction of music with the necessary musical instruments into the public schools with proper credit for efficiency in study.
3. To induce municipalities to provide funds for music for the people.
4. To aid all associations, clubs, societies, individuals whose purpose is the advancement of musical culture.
5. To encourage composers, singers, players, conductors and music teachers resident in the United States.
6. To oppose all attempts to discriminate against American music or American musicians, irrespective of merit, on account of nationality.
7. To favor the establishment of a National Conservatory of Music.
8. To urge that a Department of Fine Arts be established in the national government and a Secretary of Fine Arts be a member of the Cabinet.

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## Hambourg Writes of Piano as a Profession

Celebrated Pianist Describes Obstacles Met By the Would-be Virtuoso—Physical and Emotional Factors of Work—The Fine Art of Pedaling—Technic and Temperament

By HARRIETTE BROWER

SHORTLY before the world war, I had the privilege of visiting Mark Hambourg, the eminent pianist, in his beautiful London home. We discussed many technical problems and fundamental points which present themselves to the teacher of piano. On leaving, Mr. Hambourg mentioned the fact that he had published a small brochure, with the title "The Piano as a Profession," assuring me it contained his views on many of the subjects we had been talking over, expressed more fully than he had time to do in our informal chat. In a few days he sent me a copy to my hotel.

As it is possible this booklet is not known to American teachers and students, it may be of interest to take up, briefly, the principal points made by Mr. Hambourg.

"Do not be deceived into thinking the profession of music an easy life," the pianist remarks, and then goes on to say it is a splendid and inspiring career for the lucky few who are gifted, but a struggle with misery and disappointment for the less fortunate many; at all times a life of labor, arduous labor, both physical and mental.

### Begin with Good Teacher

We all know how frequently the idea is expressed, that any teacher will do to begin with in studying the piano. Mr. Hambourg takes just the opposite view. He says much harm is done to children at the very outset by bad teaching.

"People say that with a young child anyone can teach him his beginning exercises, and when he is a little more advanced, he can be sent to a first-class master. This is a dangerous fallacy. Many artists have complained of the trouble and difficulty of getting rid of defects engendered by faulty tuition in childhood." Therefore a good teacher from the beginning is necessary.

### The Physical Side

"It used to be a fiction that an artist was a pale, sickly creature, full of nerves and having a bad digestion. Nowadays, to be a pianist, in the best sense of the term, is to be strong and vigorous of constitution. Therefore, the young pianist must cultivate not only mind but bodily health; he must take to physical culture, light gymnastics, plenty of exercise, whenever possible." He might also add, that the foundational teacher should consider this side of the question, should give physical exercises specially suited to piano playing, and in every way assist in developing the students' physical powers and endurance. There should be a continual growth in building up strength and control, along with dexterity in handling the keyboard.

### Emotional Side

One of the chief things the young pianist, who would play in public, has to contend against is the natural emotion, or nervousness, which attacks, in a greater or less degree, everybody who comes before an audience. "I do not know how it is with other professions," says Mr. Hambourg, "but in the musical one this nervousness does not tend to diminish with time, but rather to increase. The older and more experienced often suffer to a greater extent than the beginner—perhaps because he realizes better the difficulties of his task and its bigger responsibilities." Still the author admits that with experience one can attain a certain command over this demon of nervousness, and turn the emotion into a positive benefit through the greater mastery over self, which is necessary. This command over one's nerves is only to be gained by long and constant practice in playing before others and on the platform. There is no other way to gain it except in the concert room.

The player of every instrument thinks his own the hardest to master, especially those who have to make their own tones, as on the stringed tribe. If we say the piano is more difficult because we

have so many parts to play at once, they receive this answer with scorn. It is true that a little knowledge of the piano will enable the amateur to give pleasure to himself and others, where the violinist must work much longer for the same result. Yet when the latter has mastered technique, he has a much more pliable medium to work with. However, to master the technic of the piano is an equally difficult task. As Hambourg says: "In the highest stages of playing, the piano is pre-eminently difficult. Each step forward is like the extra knots of a ship's speed; after the first fifteen knots an hour has been reached, each extra knot costs as much in coal as the whole fifteen together. So with the piano. When all the technical equipment is acquired, and supreme attainment seems at last in view, the artist becomes painfully aware that what looked like the summit of the hill is really only half way up."

### Piano Practice

The author has much to say in regard to the business of practicing the piano. He suggests that in some cases students overdo, and sit at the piano too long at a time. He considers four hours daily sufficient time to give to actual piano practice, which should be divided into two or three periods. If taken all in one dose, it is an unnecessary strain on both mind and body. "A short space should always be given to pure technic—say ten minutes to scales, ten to arpeggi, also to the finger exercises of Hanon and Czerny, which are excellent for producing an even and rapid articulation. Advanced players can add Moszkowski's School of Thirds and Sixths." He cautions against working too much with octaves, as they have a tendency to tighten the muscles of the forearm, and sometimes arm-cramp is induced, which is difficult to cure. He recommends the Kullak Octave Exercises as about the best of their kind. The pianist considers the most essential physical quality of the player's equipment is a perfectly supple, loose wrist. How few students consider this requirement enough, yet it is the secret of all softness and roundness of attack, all brilliancy and finish of passage playing, all grace of expression. Without perfect freedom of action there is no real power or elasticity, no proper play for the fingers, and the performer will generally fail at the critical moment, in difficult, rapid passages. If the student follows the pianist's instructions in regard to loose wrists and freedom of action, there is no reason why the principle of octave playing should not be early acquired and the wrist movements be used in daily practice, even with a smaller interval than an octave to start with.

### How to Memorize

Shall the student play the passage over and over, till he gradually acquires the habit of playing it from memory? We hear of making so and so many repetitions of a piece or passage, with the idea that the constant playing of it will grind it into fingers and mind, so that at last it will be "committed to memory." Perhaps after fifty repetitions it does not seem to go much better than at first. This is mainly because students go on repeating the passage without stopping to listen and to think over how it sounds. Mr. Hambourg does not approve this method of learning music.

"If the student would always stop, after playing the passage two or three times, and think about it a minute or two, he would find the whole thing would clear up into shape, and the passage would take definite form in his mind. One hour's work on this system of pausing to listen and consider every few minutes, is more valuable than six hours of mechanical practice, and the student will find he can master and re-

tain with far greater ease and rapidity." It is also advised to take a piece apart and learn it in sections, of perhaps eight measures at a time. At the start the player's first care is for the notes, to acquire a technical mastery of them. No interpretation of the piece as a whole can be thought of until this first step is taken. The student is cautioned against neglecting the bass, especially if the left hand is weaker and has less facility than the right. This is a common fault and should be overcome. Music, like everything else worth while, requires a solid foundation to build on, "else it is like shifting sands, having no depth—a mere chaos of sound."

### The Pedals

There is one advantage possessed by the piano over other instruments, one means of overcoming its necessarily mechanical construction, one medium through which soulful expression may pulse through the cold keys in obedience to the manipulation of the master—the pedals. Rubinstein's famous dictum—"the pedal is the soul of the piano"—is too often ignored by the pupil. It requires long and careful study to master the various effects of light and shade made possible by the pedals, and with them to create the atmosphere so indispensable to an artistic performance. By means of the pedal, tones may be blended, and hard outlines rounded off. There is as much art in knowing when not to use the pedals as there is in

using them. Generally those who use the pedals with the greatest art, are they who seem to employ it far less than poorer players, because they know just when to use it and when not to do so. It is essential to put down the damper pedal a fraction of a second after playing the note or chord; this process prevents smearing one harmony with the one that follows it.

### Temperament

"Who can play the piano to give any pleasure, that is of a cold temperament?" asks Mr. Hambourg. Since the instrument is, in form at least, the most mechanical of instruments, it requires of the player a wealth of imagination, ardent feeling, and poetry of expression to produce real, living music. It is not enough to have these qualities, but it is necessary to acquire the means to transmit them to the instrument. Therefore an absolutely reliable technic is indispensable to one who really wishes to be a pianist. "Artists are often reproached nowadays for having too much technic"—as if that could be possible. To the artist, technic, in its larger sense, represents power, endurance, tone production, touch, intensity, phrasing, elegance of execution and sympathetic delivery. All these qualities taken together make up what an artist calls a perfect technic. Without them temperament cannot adequately express itself.

NEW HAVEN, CONN.—The piano pupils of Mrs. Donald E. Macauley on July 10, gave a recital. Those on the program were: John Morico, Arthur Jackson, Dorothy Hotchkiss, Elizabeth Macauley, Lena Morico, Kathryn Peters, Viola Griffith, Winifred Chamberlain, Donald Macauley. A song by Neil Macauley, violin selections by Tony Monico, accompanied by John Monico, contralto solos by Mrs. Clarke Moore and duets by Mr. and Mrs. Clarke Moore were thoroughly enjoyed.

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## Flees from Russian Bolshevism to Resume Her Musical Career

Lydia Lipkovska Has Thrilling Escape from Petrograd, Moscow and Odessa—Loses Part of Her Fortune During Enforced Sojourn of Three Years in the Russian Domain.

Milan, June 21, 1919.

FOR three long years the charming Russian prima donna, Lydia Lipkovska, well-remembered from her former operatic activity in the United States, was exiled in another world, as she says, and compelled to live where human life was but cheaply valued. Retreating before the onrushing wave of Russian Bolshevism, Mme. Lipkovska, like so many others, escaped from Petrograd and sought refuge in Moscow, until that hereditary stronghold of the Muscovites was also swept into the revolutionary conflagration. Ever southward the prima donna traveled until eventually she found what promised to be a permanent haven in Odessa, on the Black Sea. Here up to two months ago she made her home; now she has reached Milan.

We met Mme. Lipkovska in the lounge of the Hotel Milano a day or two after her arrival here, and found her as attractive and youthful as ever. When asked to recount some of her experiences before and during her escape from Odessa, Mme. Lipkovska declared:

"It still seems like a horrible dream to me. I can scarcely believe that I am really back again in Western Europe. Everyone was compelled to help the state, of course, which, in Odessa, at least, is decidedly not of the Bolshevik régime. However, whether it was enforced or voluntary help, the mere fact of aiding the non-Bolshevik state of Odessa was sure to cost one dearly, the moment the Bolsheviks gained control of the Odessa district. And these elements were making inroads and gaining possession of the outlying communities when I fled from Odessa a little over two months ago."

The singer was asked if she had lost her belongings during her escape from Petrograd and Moscow or later.

"Jewels and personal valuables I managed to rescue," she said. "Moneys, however, amounting to several hundred thousand rubles, I lost, irretrievably, I am afraid. What would you have?" with a fatalistic shrug of the shoulder. "One naturally had one's money in the bank and the banks were very thoroughly looted by the so-called upholders of the independence of the people. You know how in the Bolshevik districts of Russia, such as Petrograd, artists were compelled, under every conceivable penalty, to enlist their services for the entertainment of the people. They were paid, of course. But of what avail are thousands of rubles when a loaf of very poor bread alone cost several hundred rubles, providing it was obtainable at any price."

"Did you continue to make public appearances during all the excitement in Odessa?"

Sang for Charity

"Oh, yes," replied Mme. Lipkovska, "on several occasions I sang for charity both in opera and concert."

"In opera?" we questioned with mild surprise. "Did operatic performances continue in all this revolutionary turmoil?"

"Why, of course," the singer answered. "Opera performances were the order of the day, though now and then subject to interruptions, to be sure."

"And who arranged the performances?"

"Why, an impresario who was given the use of the theater and magnanimously subsidized by the state—always the non-Bolshevik state, you must remember. The usual standard operas were sung, such as Puccini's 'Tosca,' 'Butterfly' and 'Bohème,' Wagner's 'Tannhäuser' and 'Lohengrin,' and the more modern Russian operas."

"Do you think Russia will get on her feet again?" we questioned.

"It will take time, but, eventually, yes," the artist replied. "I am certain that from one to two years after normal conditions have been restored in the rest of Europe, Russia will rise out of all this chaos stronger and more promising than



Lydia Lipkovska, Russian Prima Donna Soprano

ever before. The people to-day merely require to be led by strong men and a strong government."

Escaping to Constantinople

Referring again to her escape from Russia, Mme. Lipkovska said: "When it was decided that I was to make the attempt to get to Western Europe, my friends and a number of officials planned a method that promised success. In the dead of night, well-cloaked and veiled, I left my house unostentatiously, escorted by Russian officers of the *ancien régime*. Arrangements had been made with the captain of a very small and primitive steamer about to sail for Constantinople. The military guard was for the purpose of protecting me in case I should be waylaid. For in these days residents are watched in Odessa day and night. The greatest secrecy was required in boarding the steamer anchored some distance out from the harbor. Every moment of that nocturnal departure was full of suspense, I assure you. And then, after I had gratefully taken leave of my protectors, there began a sea-voyage that had nothing in common with the conveniences of modern travel. It seemed as though the fragile little steamer would never make its port. But all things come to an end some time or other. And so we

eventually entered the sea of Marmora.

"Disembarking at Constantinople seemed wonderful. I could have cried with joy just to be back in Europe proper once more. Constantinople probably never was, nor is to-day, truly representative of European culture. But to me it seemed like entering heaven. For here there were no disturbances, no disordered economic conditions; everything was progressing in a peaceful manner, so that once again I was able to enjoy that comfort which during the last few years one had to forego to such a great extent in Russia. I lost no time in getting farther west and so, the day before yesterday, arrived here in Milan, where everyone says the effects of the war are still noticeable, but which to me seems a paradise."

Mme. Lipkovska was elegantly dressed and bore no signs of having come out of such a political chaos. Woman-like, however, she insisted that it was needful for her to go to Paris the next day "to get some clothes." After these sartorial necessities have been attended to in Paris, she expects to go to London, where she will probably make her first reappearance before the public. She also has American aspirations, she confessed, and expects to go to the United States very soon.

O. P. JACOB.

## MANNESSES SCORE IN SEATTLE

Present Sonata Recital at Cornish School in Pacific Tour

SEATTLE, WASH., July 13.—Playing with the artistic understanding which has constantly distinguished their work, David and Clara Mannes gave one of their sonata recitals here on July 8, at the Cornish School of Music. This was the first performance of these artists in their initial concert tour to the Pacific Coast.

With musical devotion and breadth of interpretation, Mr. Mannes presented the Grieg Sonata in G Major, Op. 13. Not often is it permitted to hear the Norwegian master so understandingly played. The climax of the evening was in the presentation of the Franck Sonata in A Major, where the grave, searching art of the Mannesses with its devotion to the music found its finest expression. In the Beethoven-Kreisler Rondino, Kreisler's "Old Vienna Waltz," Schumann's "Bird as Prophet" and Schubert's "Moment Musical," Mr. Mannes had occasion to show the delicate and sweet toned side of his art. A special feature was the group of Cecil Burleigh's works, including "From a Wigwam" and "What the Swallows Told," charmingly interpreted. Mrs. Mannes proved, as ever, an integral part of Mr. Mannes' art.

Louis Verande on Way to France

Louis Verande, director of the French Opera Company of New Orleans, La., was in New York last week for a few days, en route to Paris, where he will engage the personnel for the coming opera season in New Orleans. Mr. Verande's brother in France has a number of important artists under contract. Among the artists who will be heard on this side for the first time is an American girl who has been heralded as the "Sarah Bernhardt of the operatic stage." She sang at the Paris Opéra during the war. The New Orleans season will continue until the Mardi Gras, and will play six weeks in Mexico City and go to French Canada for the Easter season.

## PITTSBURGH TO WELCOME ORGANISTS OF NATION

Local Musical Societies Will Unite to Extend Hospitality to Association Delegates

PITTSBURGH, PA., July 22.—Pittsburgh is to be favored next month by the annual convention of the National Association of Organists. Carnegie Music Hall will be the headquarters, and the dates are Aug. 5, 6, 7 and 8. Organists all over the country belong to this association, and a large number will be in attendance.

The program begins Tuesday evening, Aug. 5, with a preliminary meeting at Carnegie Music Hall, followed by a reception at the Y. W. C. A. Hospitality House, given by representatives of the local musical societies. On Wednesday morning the sessions open with a conference, "How Came Bach and Why," with President Frederick Schlieder of New York as chief speaker. At 2 p. m. there will be a round-table discussion of church music and its various types. At 4:15 Charles Heinroth of Pittsburgh will give an organ recital. In the evening a special program of Roman Catholic Church music will be given in St. Paul's Cathedral by Organist Joseph Otten and the Cathedral Choir. On Thursday morning the visitors will be entertained at the Liberty Theater with a demonstration of motion picture playing by Edward J. Napier of Pittsburgh. Thursday afternoon's program includes a paper on modern French organ music by Henry S. Fry of Philadelphia, and an illustration of "Improvisation in Organ Playing" by Frederick Schlieder of New York. At 4:15 comes an organ recital by Uselma Clark Smith, organist of St. Martin's-in-the-Fields, Philadelphia.

Following this recital there will be an automobile sight-seeing trip around the city. At 8:15 p. m. in Carnegie Music Hall, Edwin A. Kraft of Trinity Cathedral, Cleveland, will give a recital. The program for Friday is not yet fully completed, but it will include conferences on pertinent subjects, and will also have some representation from the American Organ Builders' Association, which meets here at the same time. The 4:15 organ recital will be given by Sidney C. Durst of Cincinnati, and the 8:15 program by Hugo Goodwin of Chicago.

William H. Oetting has been appointed by the local committee to have charge of an information bureau at the Pittsburgh Musical Institute, 4259 Fifth Avenue.

The Municipal Band concerts are proving a big attraction. At the first concert last Sunday evening in Schenley Park over 10,000 persons enjoyed the excellent program.

W. H. O.

Elizabeth Gutman's Voice Admired on Victor Record

Elizabeth Gutman, soprano, who specializes in folk-songs, made a record for the Victor company in February, which has proved so successful that others made by her have been arranged for and will be shortly announced. The initial record, reproducing two songs in Yiddish, illustrates the popular young artist's versatility; for the first, "Main Harz zegeiht in mir," as a plaintive love song, exquisite in melody and accompaniment; while the second, "Zehn Brider," is a quaintly humorous account of the fate of ten brothers.

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## U. S. Senators Say War Should Not Bias Americans Against Great German Music

THE trend of sentiment on the topic recently brought up in these columns, "How Should We Regard German Music?" seems to indicate that Wagner and the other German masters should receive the same hearing as before the war. The various expressions follow:

WASHINGTON, D. C., July 23.—The representative of MUSICAL AMERICA talked with Senator Seldon P. Spencer of Missouri and Senator Miles Poindexter of Washington in order to obtain their views as to the propriety and advisability of continuing (or rather resuming) the rendition of German opera and German music in the United States at this time. Both Senators Spencer and Poindexter are thoroughly familiar with contemporaneous American musical history, as well as being students of the music of the world, and their views will be noted with interest by readers of MUSICAL AMERICA. Especially is Senator Spencer interested in the larger musical undertakings, having for a number of years past been a devoted patron and supporter of musical events and organizations in his home city of St. Louis.

"I think," said Senator Spencer to me, "it would be very unwise, to express it mildly, for our American musical organizations, whether operatic, orchestral or other, to decide that German music is to have no place in future in our programs. I say this, knowing full well just how we feel toward the German people as a people. We naturally feel now that we want to have as little to do with Germany or German products as possible. I confess to that feeling myself. But let us not be too hasty in throwing Germany's grand old operas and musical compositions into the discard. Besides, there ought to be a serious doubt in every musician's mind as to whether we are not hurting ourselves just a little more than we are Germany by such a course. I think no one will deny that the world would be the poorer without the great German operas and the works of the old German composers. We cannot, in justice to ourselves, shut them out of our musical lives.

"I do not anticipate any immediate popularity, however, for German opera or musical programs of German compositions. In fact, there would be a large element of financial risk involved, for the people will not become enthusiastic over them at this time, and possibly for a considerable time. This is perfectly natural, of course.

"It is not a question of whether or not we can get along without German music. We have had little or nothing to do with it for over two years past, and we have not suffered perceptibly, as far as I am aware. We can get along without it permanently; but, as I have suggested, are we not denying ourselves much that is enjoyable, good and elevating by shutting out German music?

"So I feel like saying to American musicians and musical leaders not to rush things; let us wait; let the war and all the issues that war brought be settled; music is not one of them, even remotely considered, and when Germany has again shown by her acts her fitness to take her place with the decent nations of the earth we may feel like putting her back in our Metropolitan opera, symphony orchestras and musical programs."

### Another Senator Speaks

Said Senator Miles Poindexter, when asked for his views on the subject: "We must admit that Germany's contributions to the world's music have been wonderful, and I think we would be making a serious mistake to take a stand now against either German opera or the compositions of the old German masters.

"Why not, regardless of war issues, use all that's good of the world's music, German productions as well as those of other nations? Have we any quarrel with German music *per se*? We can certainly use German opera and other musical masterpieces without endorsing Germany or anything she has done or failed to do.

"It may be advisable, from a strictly financial point of view, to go slow in staging German opera, old or new, or any musical enterprise in which German music predominates, for it would doubt-

less not attract a very enthusiastic or numerous audience. Otherwise, too, it would be inadvisable, for any man or organization advocating or advertising anything savoring of Germany will be 'in bad' with the general public.

"We should, and doubtless will, hold aloof from Germany and her products until she purges herself of, and atones for, the crimes charged and proven against her. I think America will insist upon that policy. But we have nothing to gain and something very definite to lose by shutting out German opera and German music as a national musical policy.

"I have as little love for Germany as has any American citizen, but I do not feel that I am in the slightest degree

### "Let Us Have German Opera"

To the Editor of MUSICAL AMERICA:

I see in the issue of MUSICAL AMERICA of July 12 that you ask your readers to express their views on the subject of German music. What should we do with it? Well, let us always hear and play good music, be it American, English, French, Italian, Spanish or German. Americans are not selfish. We had war with England and with Spain, and what did we do with their music? And so, why do away with German music? The great masters of German music are not to blame for this war, while the Kaiser is. Wagner would have had no use for the Kaiser, as anyone can see who has read his biographies. I think that all the German composers from Bach down to Wagner were wonderful, and why should art suffer when art has had nothing to do with the war? Take England, for instance. I understand they gave Wagnerian opera during the war. Let us have and hear the works of the great German composers and, if the language is not desirable on account of the ex-Kaiser and his war, let us have German opera sung in English. Do not kill art or cut it off, but let music-lovers enjoy all good music as we all say that music is a gift from God. I, for one, love Beethoven, Bach, Brahms, Mozart, Haydn and Wagner.

I think the music of all of Wagner's dramas is wonderful art, and why do away with wonderful art? America is one nation which is not selfish and which is open and above board. One for all and all for one. We forgive and forget, a helping hand to every nation. We have proved it and now we are going to take care of our enemy. That is how America stands for good, clean methods. We should study the art and music of every nation just as we study geography at school and know the maps of each country.

Now, I am not a German at all. There is no German in me, although my name may seem so. I am an American, born in America. My parents were both of Alsace-Lorraine and, after the German-French war of 1870, they refused to live under German government, and so they came to this country. My father was a soldier in 1870 in French uniform and fought for the French flag. Thank God for that! My mother's brothers were also French soldiers and all came to the United States after the war because they refused to be Germans.

You know that no person from Alsace-Lorraine now living likes German government, but as for music and art, let us have it! Let us have the music and art of all nations!

I hope you will understand my attitude in this matter and will print my letter. I shall look for it in MUSICAL AMERICA, as I am a reader of this magazine and something of a critic myself.

LOUIS KOHLER.

West Hoboken, N. J., July 11, 1919.

### A French Soldier on German Art

To the Editor of MUSICAL AMERICA:

I have read the article in your magazine of July 12, "German Music—What Should We Do With It?" As you are asking the readers' opinions, I cannot help giving mine; but before doing so, I would like to state that I am a Frenchman, who returned from the war not long ago, and I also want to apologize for taking the liberty of introducing at the same time another subject: "French Music," which in my mind is related in this case with German music, and also in answer to remarks contained in letters which appear in the same number of July 12.

From my point of view, I consider that

unpatriotic when I say we should not put up the bars against all that's good in German music. It is now the property of the world, not of Germany.

"In this connection I would like to enter a protest against sending our American sons and daughters to Germany for musical education. I am inclined to think, however, that that is one of the vagaries of the past. What our children cannot get in this country in the way of a finished musical education is scarcely worth having, and American graduates of Leipzig or Berlin will not outrank, even if they equal them in future. Besides, a made-in-Germany musical education will be no recommendation in this country from this time on."

A. T. M.

the question of what we should do with German music ought never to have given rise to any discussion, still less now, when peace is signed, when business is going to be resumed with Germany, and diplomatic relations started again. Art is, or should be, above hatred of nations, and I know that, if personally I do not like the Germans as a nation, I still love Bach. In order not to affect the sensibilities of the French people, German music, as a rule, was not played in France during the war, but this has been resumed since the armistice, and I really do not see any reason why it should not be the same in America, "the land of the free" and of "prohibition."

As you rightly state in your article, music, drama, and the other arts, should be held as far as possible above those terrible racial and religious conflicts which have afflicted humanity, and no doubt every art lover will agree with you. Now, you also point out that during the period prior to the entrance of the United States into the war, German musicians, German conductors, German singing societies in this country had been used by Berlin and by the German representatives in Washington, not only as means for propaganda, but to aid the cause of the Teutonic nations. It is unfortunately quite true. But I should like to add that this propaganda had already been made in all nations before the war, and was in a way part of the German scheme for the superiority of the German "kultur."

While it is usually admitted that Germany had the greatest classical musicians of the eighteenth century, this claim to superiority cannot be made any more by modern German composers. Germany has continued to live on her formidable reputation, helped, doubtless, later on by famous romantics, a genius like Wagner, and among the modern school, Richard Strauss, one of the great musical personalities of Europe, and also, as previously stated, by the tremendous propaganda made by all German orchestras and societies. For the musicians and critics who followed the movements in the musical world, there are great changes in the evolution of modern German and French music, and this was carefully noted and keenly studied by Romain Rolland in a book entitled "Musiciens d'aujourd'hui," which was published in 1912. The author of "Au-dessus de la mêlée" can certainly not be suspected of partiality, and he quotes that "French art silently is taking the place of German art." He also notes that the German public of to-day is very different from what it used to be. This new public prefers light music to the serious and appreciates Charpentier, for instance, much better than C. Franck (this is not a criticism of Charpentier's music, "light" being taken in a favorable meaning).

If I cite two French composers, the reason is that French music was very much played in Germany and certainly the foreign country where it was most appreciated. As I said, it is the light music which they preferred; I must admit that for the average public the word "French" already meant light! I am afraid that Norman Stuckey in his letter to the New York Times, which you publish, is more or less under the same influence for all music which is not German, since he is writing: "Must we have concert after concert of nothing but French, English, Russian and English 'novelties'?" This is certainly a prejudice which is a direct consequence of German propaganda.

The "nothing but" seems to show rather contempt for everything which is not German music, and does Mr. N. S. realize that the word "novelties" might

be a little bit shocking for composers like H. Berlioz, for instance, one of the most audacious geniuses in the world? Franck, the only musician with Bach—writes Romain Rolland—Bizet, Saint-Saëns, Debussy, Moussorgsky, Rimsky-Korsakoff, etc., all of the Italians, a great Spaniard like Granados, and many talented Americans. I do not want to make a mere enumeration of names, but I would like to emphasize the immensity of musical works which are not German; I doubt that Mr. N. S. has ever heard "la Symphonie Fantastique," for instance, or "La Damnation de Faust," by Berlioz, and "Les Béatitudes," by C. Franck; if he had, I do not think for a moment that he would dare use the word "novelties," which rather might refer to a London musical comedy or a Broadway vaudeville! Now, I want also to emphasize how much less interesting the German modern school is, compared with the French, Italian and Russian.

### Art the Only Guide

As stated in the beginning of this letter, my opinion is that one can, as previously, play the works of great German classical composers, which are necessary to any musical education, as well as sing the German *lieder* of Schumann, Schubert, Brahms; in other words, it is art, as in the past, which is, or ought to be, the only guide. I would certainly much prefer, myself, that in art there be no question of nationality, but inasmuch as Germany used to make a propaganda at the expense of other nations, it is our duty to defend ourselves, or at least to try to give to each nation the credit due. My opinion is that one ought to take the opportunity of such discussions, at a time when everybody has a clearer and more accurate opinion of Germany, to make a campaign in order that certain people get rid of the superstition of German superiority in music, superstition well-spread particularly over Great Britain and America, and at the same time have modern music of other nations made better known, especially that of French composers, whose efforts have been tremendous since 1870, but unfortunately seem to have been very much ignored by the average public.

It is, I suppose, the same prejudice against French music, which makes Edward J. Dent write in the *Athenæum*: "Why should Massenet be the main constituent of the average French operatic repertoire?" which you publish in MUSICAL AMERICA of July 12, under "Echoes of Music Abroad." Mr. Dent adds that "their (English) musical sympathies have always inclined more toward Italy and Germany than toward France, and in any case Massenet is not a composer to be put on a level with Verdi or Wagner." I quite agree with Mr. Dent and nobody has ever attempted the comparison, but I think that he is a little bit hard upon Massenet, when he quotes his operas as hopelessly second-rate. Now, as regards the "touch of cosmetic," may I tell Mr. Dent, that if English sympathies, as he writes, incline more toward Italy, it is first for the reason that modern Italian operas have a far greater "touch of cosmetic" than any opera of Massenet!

And regarding Romain Rolland's criticism of the early work of Debussy, may I refer Mr. Dent to "Musiciens d'aujourd'hui." He will see that Romain Rolland, though not a Debussyste, has a great admiration for that composer, and considers him as a *chef d'école*. He makes a very interesting study of "the renouveau" in French music, and my great desire is that such a study be taken up by magazines like MUSICAL AMERICA, and that more modern music be played in popular concerts, to form the public's taste, so that great works may not be known only by a small class.

J. MILLET.

Bath Beach, Brooklyn, New York,  
July 16, 1919.

[Additional expressions of opinion from readers will be found in MUSICAL AMERICA'S Open Forum.]

### Lydia Loupokova Forsakes Dancing to Star in Barrie Play

Lydia Loupokova, the dancer, who was seen in New York with the Russian Ballet and who afterwards became a member of the Washington Square Players at The Bandbox, has given up dancing permanently, according to news received recently from London. Miss Loupokova not long ago disappeared from the forces of a Russian ballet now appearing at the Alhambra, London, and has since been living in retirement in St. John's Wood. The dancer is known to have had aspirations for some time to become a legitimate dramatic star, and it is said that Sir James M. Barrie has written a play for her, in which she will make her re-entrance upon the stage.



## New Los Angeles Orchestra to Have American Conductor

Philharmonic Leader Will Be an Easterner and Choice Has Narrowed to Two Men—Plan of Organization Made Possible by Mr. Clark's \$100,000 Gift Announced by Manager Behymer.

Los Angeles, July 19, 1919.

"SO many reports have been current concerning the new Philharmonic Symphony Orchestra, its conductor, its programs, financial backing, etc., not one of which has emanated direct from this office, that I am glad of an opportunity to make a statement as to just why the Philharmonic is, and why it proposes to continue," commented Len Behymer, the popular impresario for the new organization.

"Over twenty years ago, Joe Dupuy and I canvassed this city from house to house to secure sufficient funds to warrant the foundation of a symphony orchestra. For eighteen years thereafter I continued as its manager, with Harley Hamilton as the conductor, struggling from year to year to make the meagre box office receipts meet the constantly rising cost of production, and receiving with thankful hand the slim amounts—slim in comparison with the tremendous amounts that are now vouchsafed symphonic organizations for their livelihood—that were offered us for the ever-present deficit at the end of the season.

"In April of this year, music circles of Los Angeles were stirred by the announcement of the withdrawal from the Board of Directors of the Los Angeles Symphony Orchestra of F. W. Blanchard, the able manager; G. Allan Hancock, who had not only given generously to its support but had actually filled in the orchestra; of W. I. Hollingsworth and W. J. Dodd, business men of excellence in the city, and Clifford Lott. Presumably the split had arisen over the ability of the conductor and naturally the inference was that the time was opportune for a new orchestral association which would be subsidized and subsequently entirely at the service of the general public.

### Mr. Clark's Gift

"W. A. Clark, Jr., a man of that rare genius which combines business ability with artistic perspective, saw the opportunity long awaited by him of endowing a symphony organization which would not only be a delight to the citizens of the Southwest, but an international advertisement for Los Angeles. He personally subscribed \$100,000 to this cause, not one penny of which he desired back.

In fact, his only demands, when he called me to his home for conference, were that it should be a first-class organization, that the men were to be engaged by the



W. A. Clark, Jr., Donor of \$100,000 to the New Philharmonic Orchestra in Los Angeles

year, thus relieving them of the necessity of obtaining three or four positions, the programs to be of the highest and most varied type, with soloists, and the prices of admission to be moderate.

"As to how these requests have been carried out up to the present, I am happy to say that forty of the leading instrumentalists of the city are already under contract, with not merely the union wage but for the most part on a scale exceeding the required terms. A library has been contracted for which will permit the conductor to present programs the equal of those of any Eastern organization, ranging from the standard classics to the compositions of the contemporary French, Italian, American and Russian writers.

### Famous Soloists Engaged

"In the twelve pairs of symphonic programs announced, vocalists and instrumentalists of international fame will be presented, while for the ten so-called

popular concerts the soloists will be largely drawn from resident musicians, thus exploiting and stimulating interest in this very deserving colony.

"The schools, high schools, grades, elementary and private schools have been well provided for, while special rates will be made to the Saturday evening Symphony concerts for the benefit of those whose duties prevent their attendance at the Friday afternoon symphonies, and yet who do not desire to break up Sunday, their one complete holiday, by attending the popular programs.

"As to the much mooted question of conductor; he will be an American, and he will be from the East. The decision rests with Mr. Clark and his co-workers. The choice has narrowed to two, either of whom will be not only an asset to Los Angeles but to the entire Southwest.

"In my lengthy career as musical manager, I am happy to say I have fulfilled obligations to my patrons, but not one has accorded me greater happiness than the present obligation which, through the generosity of Mr. Clark, entails the handling of a hundred thousand dollar fund, every penny of which is dedicated to the public and for the benefit of the public. In him Los Angeles is happy in finding a similar good angel similar to Higginson of Boston, Flagler of New York, the Dodges of Detroit, and Stotesbury of Philadelphia. The success of the project I am quite content to leave to the never failing good judgment of the great general public for whose pleasure this symphony orchestra has been organized." R. M.

### MISS GESCHEIDT ENDS SEASON

#### Miller Vocal Art-Science Teacher Rests After Strenuous Season

Adelaide Gescheidt, the New York vocal instructor and exponent of Miller Vocal Art-Science, leaves the city on Aug. 1 for her vacation in the White Mountains. Miss Gescheidt by the end of July will have given 3200 lessons since last September, showing the progress made in Miller Vocal Art-Science during the present year, which is the eighth in the career of this special system.

The artist pupils of Miss Gescheidt have been doing splendid work, among them a half dozen who are prominent in opera and concert. Alfredo Valenti, the bass, is now on a twenty weeks' operatic tour of Australia, being featured in "Faust" and "Carmen." Irene Williams, the young soprano, is touring the West in concert. Fred Patton, bass baritone, who made an auspicious beginning during the season just past, has been re-engaged as soloist of the Fifth Avenue Presbyterian Church and is soloist for the present month at Chautauqua, N. Y., singing in performances of "Judas Macabaeus," "Elijah" and other choral works. Mr. Patton has been engaged as soloist at the Stadium concerts for August. He will also be soloist in the performance of the "Messiah" at Columbia University on Aug. 11. Gretchen Eastman is touring for ten weeks on the Keith circuit and Paulla Reed is also appearing in vaudeville. Many pupils of Miss Gescheidt have been engaged as soloists in church for the coming season.

Toscha Seidel, violinist, is at Lake George for the summer. His first New York recital will be at Carnegie Hall, Oct. 12. Prior to that date he will appear at the Portland and Bangor, Me., Music Festivals under the direction of William Rogers Chapman.

Thelma Given, American pupil of Leopold Auer, is in the Adirondacks, at Spion Kop, Saranac Lake. Her first New York recital will be at Carnegie Hall, Oct. 18.

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## BORGHILD BRAASTAD AND GEORGE ROBERTS IN MICHIGAN RECITAL



George Roberts, Pianist, and Borghild Braastad, Soprano at Ishpeming, Mich.

ISHPEMING, MICH., July 5.—Borghild Braastad, Norwegian soprano, and George Roberts, pianist, appeared here in recital June 27 before a large and representative audience. Miss Braastad won an ovation with her beautiful voice, stage presence and charming personality. The young singer disclosed a wealth of tone and temperament in the Aria from "Tosca," and her Norwegian and English groups were enthusiastically applauded. Among the latter, the Hageman "Do Not Go, My Love," Worrell's "Song of the Chimes," Woodman's "An Open Secret" and Vanderpool's "I Did Not Know" were the favorites. Miss Braastad added several extras. George Roberts supplied sterling accompaniments and delighted with two groups of solos, including numbers by Rubinstein, Liszt, Scott, Fultoni and MacDowell. Mr. Roberts plays with all the enthusiasm of youth and has a splendid sense of rhythm. The "Oriental Air" by Fultoni and the Scott and MacDowell numbers won especial applause. J. L.

### Spalding's Suite Played in Italy

Albert Spalding, already widely recognized as a composer of great talent, finished several new works for violin and piano before returning home from Italy. One of these, a suite, was recently played at a concert of modern music in Monte Carlo, and a critic who attended the performance tells us that the work "is the production of an admirably gifted musician. Composed in a sure method, of delicate workmanship, clear style, almost classical, with very individual invention, this suite has all the qualities of great music which does not age."

Helene Kanders, late of the Metropolitan Opera Company, whose first American concert appearance last year was at Carnegie Hall, will appear again at this hall on Nov. 15 and Jan. 13 in her own recitals. Thereafter she will begin a trans-continental concert tour.

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## Katharine Goodson to Make Her First American Tour Since 1916

THE announcement by Antonia Sawyer, the New York manager, that Katharine Goodson, the noted English pianist, will make another American tour next season, from January to May, has aroused interest among American music-lovers all over the country. Miss Goodson has not been heard here since 1916, at the close of which season she gave a unique series of thirty successful recitals in the Dutch East Indies.

Returning to England via New York in September, 1917, Miss Goodson gave herself up to playing for war funds and for the entertainment of the soldiers in

the English hospitals, making her appearance in public only after the armistice had been signed. Since then she has been very busy, having given a long series of recitals in London, besides making frequent appearances with various orchestras and also in the English provincial cities.

She has already been engaged as soloist with the New York Philharmonic, Chicago Symphony, the Philadelphia and Minneapolis Symphony Orchestras, and will make recital appearances in New York, Boston and other leading cities of this country.

### "Pop" Concerts Have Record Season in Boston

BOSTON, July 19.—The Boston Symphony "Pop" concerts, which have just ended their thirty-fourth season, have had one of their record series. In the ten weeks sixty concerts were given to audiences averaging 1900 persons. The orchestra of eighty players had Agide Jacchia for its regular conductor, while Clument Lenom and Gustave Strube acted as guest conductors. Twenty-five special programs were given during the season, and altogether about 358 different works were played. These included forty-three overtures, seventeen suites, twenty-one operatic fantasies, seventeen operatic selections, twenty-nine waltzes, twenty

marches and 178 miscellaneous numbers. Thirty solo numbers were given by sixteen soloists, members of the orchestra, including Messrs. Theodorowicz and Hoffman, concertmasters; Thillois and Gerardi, violinists; Wittman, violist; Miquelle, cellist; De Mailly and Brooke, flautists; Speyer and Stanislaus, playing the oboe and English horn; Sand, clarinetist; Laus, bassoonist; Heim, trumpeter; Holy and Calla, harpists, and Snow, the organist. C. R.

### SONG LEADER ON U. S. SHIP

Herbert Gould's Service on Mississippi Unique in Naval History

NORFOLK, VA., July 19.—Herbert Gould, well known navy song leader, returned to the Great Lakes Training Station this week, after a two weeks' stay with the Atlantic fleet on board the U. S. S. *Mississippi*. This is the first time in the history of the navy that a song leader has been detailed to a ship, but the remarkable success of Mr. Gould's experiment is no doubt the forerunner of what may become a permanent feature later. Every night the good-natured songster engaged the crew in chorus singing, leading them in new popular airs. A big, pleasant, lively voice, his chief asset, his good humor and honest effort to make everyone sing, has gained for him the hearty good-will of 1400 men who joined him in the sailor chorus.

Bandmaster C. E. Wallace, formerly of the St. Louis Symphony Orchestra, has co-operated with Gould in conducting the ship's musicians.

The crew of the *Mississippi*, which has learned to regard Mr. Gould as one of its number, was greatly disappointed when he was ordered back to Great Lakes to resume his duties there. The best wishes of the entire ship's company go with him, and a welcome will always be ready for him whenever he wishes to return.

Besides his work on the ship, Gould helped out in local entertainments, while the ship was in Norfolk, where service men were in evidence, and made himself generally well known and liked.

L. C. W.

William H. Cloudman with Winton and Livingston Bureau

William H. Cloudman, for a number of years well known in the field of concert management, has just joined the Winton and Livingston, Inc., bureau. Mr. Cloudman returned recently from France, where he has been in the hospital service for two years.

Minneapolis School of Music Adopts Progressive Series

MINNEAPOLIS, July 15.—William H. Pontius and Charles M. Holt, directors of the Minneapolis School of Music, Oratory and Dramatic Art, have announced that the Progressive Series of Piano Lessons, Leopold Godowsky, editor-in-chief, has been officially adopted by this school. A special progressive series department has been created, with Gustav Schoettle as director. The special Progressive

Series courses will conform to the requirements for credits in the Minneapolis high schools, as approved and adopted Nov. 4, 1919.

## BOSTONIANS HONOR HELEN HOPEKIRK ON EVE OF DEPARTURE



Helen Hopekirk, the Boston Pianist-Composer, Outside Her Boston Studio

BOSTON, July 12.—Boston will soon lose one of her greatly admired and respected musicians when Helen Hopekirk, the widely known pianist, teacher and composer, takes her final leave of the city this summer to return to Scotland, her native land. In the twenty-four years Mme. Hopekirk has spent in Boston she has endeared herself to the musical public and to her fellow musicians. Accordingly, last week she was treated to a surprise visit from a group of her colleagues, who presented her with a token of their friendship and of their appreciation of her unusual qualities as an artist and as a woman.

The gift is a silver plate of unique design made by the Arts and Crafts Society. In the center of the plate is an inscription: "To Helen Hopekirk, from her colleagues and friends, Boston, Massachusetts, 1919." The names of the donors are engraved on the border. They are: Joseph Adamowski, Antoinette Szumowska, George W. Chadwick, Timothy Adamowski, Frederick S. Converse, Ralph L. Flanders, Louis Svecenski, Stuart Mason, C. A. White, H. N. Revman, W. B. Tyler, E. B. Hill, C. Dennee, Arthur Shepherd, Wallace Goodrich, George Proctor, P. G. Clapp, R. H. Schaffler, Carl Engel, Heinrich Gebhard, Clement Lenom, Arthur Foote, F. A. Porter, Charles M. Loeffler, M. R. Lang, Louis C. Elson, Malcolm Lang, Noble Kreider and Carlo Buonamici.

A few days before, a group of Mme. Hopekirk's pupils with the same motive gave her the sum of \$400 toward the

furnishing of her new home in Scotland. Mme. Hopekirk at once decided to devote it to a new music room. A committee of four pupils, Constance Morse, Persis Cox, Robert Hughes and Luther Emerson, collected the money without news of it reaching Mme. Hopekirk's ears. She received the present in the form of a check enclosed in a small carved box placed in the center of a large box of roses. C. R.

### LIMA CLUB'S NOTABLE PLANS

Campaign Begun for 1000 Membership—Park Concerts in Progress

LIMA, O., July 19.—Although the formal year's functions and the last of the social affairs of the Women's Music Club have been concluded, the membership committee is quietly enrolling additional members to complete the 1000 limit. Mrs. I. R. Longworth, who is directing the activities of the club for the fifth time as chief executive, has just booked the Salzedo Harp Ensemble, with Povla Frijs, for March 10. The season will open on Oct. 16 with the matinee recital, at which the organist and composer, James H. Rogers of Cleveland, is to be the special guest performer as a representative Ohio artist. The Cincinnati Symphony Orchestra, with Eugen Ysaye, opens the evening series on Oct. 28. Emilio de Gogorza is the attraction for Dec. 9. The matinee recitals, to be given also at Memorial Hall, will consist of some eight or nine events.

On June 24 the Paulist Choristers, under the local direction of Father W. J. Tobin of St. Rose Church, pleased a big audience.

Joseph N. Du Pere, choirmaster at Grace M. E. Church and director of the Liberty Band, and Mark Evans, supervisor of music in the public schools, direct the instrumental and vocal forces at Faurot Park on Sunday afternoons in popular band numbers and community singing to gradually increasing audiences. Mr. Du Pere is the composer of a new post-war band march called "Peace Terms." H. E. H.

### Casler to Develop Community Singing in Wilmington

Irving Courtenay Casler, widely known baritone of grand and light opera, has been commissioned by the Government Community Service to develop interest in community singing in Wilmington, Del. He was born at Little Falls, N. Y., and studied for five years under Oscar Saenger and William J. Falk in New York City. In 1912 he went abroad and studied in Paris and Naples, receiving a three-year contract to sing with the Royal Opera Company in Germany. He was singing in Nuremberg when the war broke out. Returning to America, Mr. Casler sang in opera and concerts and conducted a number of choruses. When the United States entered the war he offered his services as a "four-minute man" and did community singing in army camps.

MORGANTOWN, W. VA.—At the matinee concert given on July 16 at Commencement Hall, the soloist was Jackson Clyde Kinsey, baritone of New York, who is a favorite here. He was assisted with piano numbers by Gem Hoff, and Director Louis Black, tenor.

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## AMERICAN NEWCOMERS IN METROPOLITAN'S ROSTER



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IN his roster of artists for the coming year, Giulio Gatti-Casazza, General Director of the Metropolitan Opera Company, has included the names of nine new Americans. Besides Evelyn Scotney, a protégée of Melba, the list on the distaff side is to include Adelina Vosari, Gladys Axman, Ellen Dalossy, Margaret Farnam and Edna Kellogg, sopranos, and Jeanne Gordon and Frances Ingram, contraltos. Reading from left to right, above, the artists are Miss Vosari, Miss Farnam, Mrs. Axman and Miss Gordon. Miss Kellogg, said to be a protégée of Anna Fitziu, has established a reputation for herself in Chicago, and was heard for the first time in New York City as soloist at the Volpe Concerts last summer.



© Photo by Bain News Service  
Edna Kellogg, One of the New American Sopranos with the Metropolitan Forces. The Photograph Was Taken at the Home of Anna Fitziu in New York

## PLANS FOR HUNTINGTON MUSIC

## Two Courses to Present Stellar Artists Next Season—Local Concerts

HUNTINGTON, W. VA., July 17.—Two concert courses under different management have been announced for this winter. One course is sponsored by a group of eight prominent business men of the city, and will bring four groups of well-known artists to the city: Oct. 6, Charles Hackett and Rudolph Ganz; Nov. 13, Galli-Curci; Dec. 8, Cincinnati Symphony Orchestra; Feb. 12, Alda. The City Hall Auditorium, with a seating capacity of nearly 3000, and the Huntington Theater, somewhat smaller, will house these concerts. As this is the first appearance of most of these artists in this section and as there is an unusually large field from which to draw, it is safe to predict that the proverbial "capacity house" will be the rule.

A second course under the management of two other business men of the city was announced later. This course will consist of four attractions: Oct. 16, Oscar Seagle and Barbara Maurel; Nov. 17, Sascha Jacobson; Feb. 27, Charles Harrison and Amparito Farrar; April 8, Columbia Stellar Male Quartet. These concerts will all be given in the large City Hall Auditorium, and it is announced by the management that advantage of the large seating capacity will be taken to make the price of the course low enough that all who wish may attend.

The official Navy Glee Club from Hampton Roads, Va., gave a concert to 2500 persons on July 15. The club is made up of forty sailors under the di-

rection of Jerry Swineford, song leader of the Hampton Roads Training Station. Their program was interesting.

An orchestra made up of all the professional orchestra men of the city and under the leadership of Edwin M. Steckel, is being used with great success at the Sunday evening services at the First Presbyterian Church. The orchestra plays a short program prior to the service proper and large crowds have attended each evening. The numbers on July 13 included the "Sigurd Jorsalfar" Suite by Grieg, and the second movement of the Fifth Symphony by Tchaikovsky. Congregational singing is also being featured. E. M. S.

## 4000 Hear Leman Orchestra on Atlantic City Pier

ATLANTIC CITY, July 14.—Fully 4000 persons accorded to the Leman Symphony Orchestra a fine reception Sunday evening in the Music Hall of the Steel Pier. The reading of Verdi's "La Forza Del Destino" overture and Mendelssohn's "Scotch" Symphony, as well as numbers by Delibes, Beethoven and Puccini, brought forth hearty applause. In the reading of each number, Conductor Leman displayed highly commendable qualities. Eileen Castles, soprano, was heard in the Verdi aria, "Ah, fors è lui." It is seldom a more charming exponent of coloratura singing is heard. Ralph Errolle, tenor, sang Verdi's "Celestial Aida," his robust voice possessing much dramatic fervor and resonance. In a Bizet duet from "Carmen" both artists won an ovation by their excellent tone blending. The harp solo by Frank Nicoletta was a revelation in Francis A. Nicoletta's Spanish Caprice, "Eleanor," Op. 13. The program closed with Grieg's "Peer Gynt" Suite. Mr. Leman has good cause to be congratulated on his reading of a superlative program. J. V. B.

The musical program at the Strand Theater last week was varied and pleasing. Bruce Weyman, baritone, who recently returned from his service as an aviator in France, was heard in "Rolling Down the Rio" and "Two Gray Eyes." Ethel Newton, soprano, sang "The Land of Long Ago," Ray, and "That Tumble Down Shack in Athlone," Carlo-Sanders. Ralph H. Brigham and Herbert Sisson gave alternately a solo on the pipe organ, and the Symphony Orchestra played the "Pique Dame" overture, Carl Edouarde and Alois Reiser conducting alternately.

Nina Tarasova, the young Russian soprano, who made two appearances at Aeolian Hall, late last season, will spend the Summer at Bar Harbor, Me.

## Florence Otis Prolongs Her Recital Season Through July

Florence Otis, the New York soprano, is winding up a busy season which has extended well into the summer. On July 15 and 16 she gave recitals at Wallace Hall, Newark, N. J., assisted by Sara Gurowitch, 'cellist; Robert Huntington Terry, pianist, and Alice Shaw, accompanist. The audience was small, owing to the time of year and weather, but it made up in hearty applause for its lack of numbers. Each concert had a different program and included many songs by American composers, namely: Manazucca, Claude Warford, Ward-Stephens, Arthur Penn, Robert Huntington Terry, Mary Helen Brown, William Stickles, Gertrude Ross, Bainbridge Crist, Harold V. Milligan, Hallett Gilberté, Walter Kramer and Ella Della. On July 23, Miss Otis was soloist with the New York Military Band, Edwin Franko Goldman, conductor, and on July 27 she will give a recital at the Woodmont, Conn., Country Club. Following it she will leave for a six weeks' rest and vacation at Kearsarge, N. H. Miss Otis is booked for a concert tour the entire season of 1919-1920.

## Namara to Be Stadium Concert Soloist

Ensconced for the summer months at Legend Inn, Twilight Park, in the Catskills, Marguerite Namara, the lyric soprano of the Chicago Opera Association, will devote herself to coaching new rôles and enlarging her concert repertoire for next season. She will interrupt her vacation study period long enough, however, to come to New York and sing in the Stadium Concert Series on Aug. 7. Mme. Namara's concert engagements for next season are coming in rapidly. Contracts have just been closed for two appearances with the Minneapolis Symphony Orchestra in St. Paul and Minneapolis, Dec. 18 and 19. These are re-engagements from last year.

WESTFIELD, MASS.—A large audience heard the performance of "Pinafore" given here on July 16. The rôles were taken admirably. H. White, Mary White, Harry Luckstone, Arthur Wooley, Lillian Chapdelaine, Alexander Mason and Blanche Upham.

HARTFORD, CONN.—Eric Tescheid is to succeed August Weidlich as conductor of the Hartford Saengerbund. He was elected head at a meeting held on July 15. Mr. Tescheid is a young tenor who has been heard in many local concerts here.



© Mishkin

Ellen Dalossy, Lyric Soprano, One of Gatti's New Acquisitions

## International Chorus Festival in New York Parks

A series of international chorus festivals with community singing by various national groups is being planned for New York City parks on each of the five Sundays of August by the newly organized Chorus Division of the National League for Woman's Service, co-operating with the International Music Festival Chorus. Mrs. Kenneth J. Muir, secretary of the International Music Festival Chorus, has been appointed by Mrs. Edward McVickar, New York City chairman of the League, chairman of the Chorus Division to develop the organization and arrange the programs of the park festivals. Assisting Mrs. Muir is Mrs. Laura Elliot. There will be singing by Armenian, Czech-Slovak, Scandinavian and Italian choruses among others, and some of the conductors chosen are Henry Lefkowitz, Gaetano Caroselli, Karel Leitner, M. Exerjian, Ole Windingstad and Lieut. W. S. Mygrant. In connection with all the park festivals, Mrs. Muir is planning to have community singing of folk songs of the nations represented.

The Russian Symphony Orchestra, Modest Altschuler, conductor, has been engaged by the Reading Choral Society of Reading, Pa., for its winter festival, which will take place on Jan. 26, 1920.

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## Teachers' Associations' Heads Plead for Standardization

Presidents of State Organizations Hold Convention in Chicago—  
To Expand Scope of Labors—D. A. Clippinger Elected President.

CHICAGO, July 18.—The fifth annual meeting of the Association of Presidents and Past Presidents of State Music Teachers' Associations was held at the Columbia School of Music in Chicago July 8 and 9. Four sessions were held. The first, on Tuesday morning, was entirely informal, the time being devoted to a general discussion of musical problems and the part the Association of Presidents should play in solving them. The sense of the meeting was that "in these days of many organizations it is incumbent on any association that would attract adequate support to give sound reasons for its existence. Undoubtedly there is room for organization and it is certainly a fact that through organized effort important and permanent results are more surely and readily accomplished. But no organization can hope to make itself felt unless it can give assurance that it can do work more efficiently than can be done by individual effort or by some other organization occupying a similar field."

With the second session, which was called to order by President Lederman, the real business of the meeting began. The president's address was a statement of the questions confronting musicians and emphasized particularly the affiliation of State associations and the matter of standardizing music-teaching. It was brought out that the Association of Presidents had made encouraging progress in bringing together in the organization various State associations. The membership list shows, as active members, the presidents of a large number of such associations. Steps were taken to develop

this phase of the work and the secretary was instructed to press this matter to the fullest extent. Reports from a large number of State associations were placed



D. A. Clippinger, President A. of P. and P. P. of S. M. T. A.

in the hands of the officers of the Association of Presidents, affording a comprehensive view of what is being done throughout the country.

In the matter of standardization it was announced that the Association had awarded thirty-four, or more, certificates to members of various State examining boards after examination by the examining board of the Association. This is a significant announcement. It shows that various State examiners are asking to be qualified for their work by passing an

examination before an impartial body of examiners. The work of this board of examiners was thoroughly discussed. Requests have come from various sources that the Association of Presidents conduct examinations for individual teachers in various States. This, the Association decided, it would do only on the recommendation of the State examining board. It is the announced policy of the Association to avoid all interference in local matters. Its purpose is to strengthen the authority of all local associations and to assist in every possible way the development of local organization. Hence it will intervene with examinations only when especially requested to do so.

Thus far standardization and affiliation of State associations have occupied the most prominent place in its deliberations because these have been most pressing. It is now discussing the inclusion of other matters and during the coming year will have other propositions to offer, applying the same practical methods to these as it has to affiliation and standardization. The Association will always remain comparatively small, its membership being confined to the presidents of State and the national associations. Hence it avoids the weakening effect of unwieldy numbers. Its meetings will always be attended by men and women who are vitally interested in the musical questions of the day and who bring to their discussion practical and official experience.

David A. Clippinger of Chicago was elected president for the coming year. E. R. Lederman of Centralia, Ill., the retiring president, was elected vice-president, and Arthur L. Manchester of Mexico, Mo., secretary-treasurer. The board of examiners comprises D. A. Clippinger, chairman; piano, Allen Spencer and Liborius Semman; voice, D. A. Clippinger and William F. Bently; violin, W. A. McPhail and W. S. Morse; organ, Rosseter G. Cole and Frederick Schlieder; theory and history of music, E. R. Kroeger and C. S. Skilton.

A concert, given under the direction of Walter Spry, by Margaret Farr, pianist, and Mrs. Fredericka Gerhardt Downing, contralto, added much to the enjoyment of the meeting. E. R. L.

## VICTORIA PIANO RECITALS

Appearance of Professor Lindo Brilliant  
British Columbia Event

VICTORIA, B. C., July 12.—Prof. Algon N. Lindo, who conducted local examinations for the Associated Board of the Royal Academy of Music, London, Eng., gave, on July 8, a brilliant piano-forte recital to a large gathering of teachers and students of the city in the Dominion Academy of Music. At the close of the recital Professor Lindo gave an instructive talk to the teachers, and an interesting event was the conferring of a degree upon Kate F. Ede, a pupil of Mme. Kate Webb. Included in Professor Lindo's program was a Morris Dance by himself.

Two invitation piano recitals were given in the Fletcher Music House, which proved interesting, and both were largely attended. In the recital on June 28, given by twenty pupils of Mrs. E. Semple, Beatrice Griffin especially distinguished herself, playing with fluency and admirable technique. On July 10 many pupils of Miss B. Griffin in recital showed excellent promise.

An acquisition to musical circles is the arrival here of Olive De Vesey Detlor, contralto. Miss Detlor is a graduate of the Toronto Conservatory of Music, and has held many church choir positions in Toronto, Fort William and Regina. She has already sung here at Government House and in the Metropolitan Church, and has many engagements for the future. G. J. D.

Music Programs at Rialto and Rivoli Theaters

Hugo Riesenfeld presented Athens Buckley and Greek Evans as soloists at the Rialto this week. Miss Buckley sang the "Suicidio" aria from "La Gioconda," and Mr. Evans was heard in Ernest Ball's song, "In the Garden of My Heart." The Rialto Orchestra, under the direction of Mr. Riesenfeld and Nat W. Finston, played the overture to Thomas's opera, "Raymond," and a selection from Kalman's "Sari." George C. Crook played as an organ solo the Scherzo from J. H. Rogers' Sonata in E Minor. The musical program at the Rivoli consisted of a selection from Saint-Saens' "Samson and Delilah" and "The Dollar Princess," played by the Rialto Orchestra, under the direction of Erno Rapee and Joseph Littau. The soloist was Edoardo Albano, who sang a Neapolitan song, "Torno a Surriento," by Ernest de Curtis. Through the medium of the Ampico Reproducing Piano, Leo Ornstein was heard in the first movement of Rubinstein's D Minor Concerto, accompanied by the Rivoli Orchestra. Swinnen's organ solo was Henri Bonté's "Chant Seraphique."

Neighbor Hoaxes William R. Chapman in Pretended Horse-Trade

An amusing story comes down from Shelbourn, N. H., from William R. Chapman, director of the Maine Festival. Mr. Chapman was entertaining members of the festival chorus and friends at the annual picnic at his summer home, when a most disreputable-looking French-Canadian drove up, vehicle and horse matching his appearance, and insisted, in French-Canadian dialect, on trying to make a horse-trade. Mr. Chapman's friends, knowing his weakness in that line, were keenly delighted at their host's efforts to explain that "he could not trade, since he was giving a party." The host was most delighted of all to discover suddenly that the pretended Canadian was E. C. Steady, neighbor and intimate friend of his, and father of Ward Steady, the pianist.

Lucille Lawrence Under Daniel Mayer's Management

Prior to sailing for England, Daniel Mayer signed contracts with Lucille Lawrence, the American dramatic soprano, according to which she will be under his management next season. Miss Lawrence has just returned to New York after a successful operatic engagement in Mexico City. There she accomplished the feat of learning the soprano rôle in "Andrea Chenier" on twenty-four hours notice.

Charles L. Wagner on Vacation

Charles L. Wagner left this week for Saranac Lake, N. Y., where he will spend a week at Saranac Inn. This is the first time, according to Mr. Wagner, that he has taken a vacation since he became connected with musical management. He insists that he is going to forget for one solid week the existence of the musical profession in any and all of its ramifications.

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## "Virtuosi the Most Tyrannical Censors of Modern Music"

**Most Artists, Says Violinist, Are Dominated Entirely by Dead Past—Concert Hall Breathes of Stagnation of the Classroom—The Need for Exploring the Virgin Soil of Modern Music**

By MAYO WADLER

THE power and influence which concert artists are able to command, for or against the interest of music, is a matter of deep concern to all who desire that music be a living art, and a vital force, in the evolution of society. The natural development of the tonal art must be cleared of all impediments, if it is not to follow in the wake of the drama, as exploited in America, and deteriorate into a hallowed routine.

In this endeavor the composer must be assured of the whole-hearted co-operation of the concert performers, to the fullest possible extent of their powers. Unlike other creators of art, he cannot appeal to the people direct, but is dependent upon their assistance to bring his message to the public attention.

It is within the power of the virtuosi either to grant or deny a public hearing to the composer. They determine, very largely, the music which the public may listen to.

These extraordinary powers are not unlike those conferred upon the censors of our literature and drama. The concert virtuosi exercise a censorship no less imperious and arbitrary, because of its unconscious and unintentional nature, than that of the late, unlamented, Anthony B. Comstock. Indeed, the powers of the latter (I refer to the Comstock "Society," which is still censoring) are in some respects more circumscribed than those of the former. The censor, in exercising his prohibitive power, is obliged to enter specific charges against the object of his disapproval, which obviously makes it necessary for him to acquire a knowledge of its contents. That knowledge, to be sure, may be more or less thorough, but, nevertheless, it is an advantage which our musical censors are not compelled to possess. They condemn, unwittingly, hundreds of composers to an age-long neglect, by simply ignoring them, heedless of their very existence.

To deplore the strong influence which the concert artists wield is futile, for it is inherent in the very nature of their calling. As intermediaries between composer and public they cannot possibly avoid their censorial functions. It is their privilege. Yet, the evils resulting therefrom can be considerably diminished, if not eliminated, entirely.

None should be more keenly aware of the grave danger to musical advancement, which an abuse of their power entails, than the artists themselves. The public relying upon them, to determine the nature of the music it shall be permitted to hear, and the fate of the composer, which remains largely at their discretion, places an obligation upon our musical virtuosi, the seriousness of which they would do well to comprehend. It behooves them to sense the great responsibility, and the solemn duty which they owe, to both the composer and public. Will they not co-operate with the composer in the interest of music? Are they ready to cast aside all prejudice and assist in hastening the forward progress of musical evolution? Theirs is the task. It is incumbent upon them to prove worthy of exercising the important influence and power at their command.

### Dead Past Dominates Artist

The traditions of the dead past dominate and control the mind of the artist, preventing the free exercise of his individuality and judgment. Bred and nurtured in the classroom, these outworn traditions exercise a powerful and last-

ing influence upon the mind of the student. He begins to worship names, long before he fully understands the realities of musical history. And when, as a full-fledged virtuoso, he has outgrown the classroom, its "standard classics," nevertheless, still constitute the whole, the *ne plus ultra*, of his repertoire.

As a consequence, the concert hall is imbued with the stale, pedantic, lifeless spirit of the classroom. Its atmosphere breathes decay and stagnation. Here, the antiquated compositions of student days; the hackneyed, obsolete, expressions of a dead past, are regularly foisted upon an all-too-gullible public. The milieu of the concert hall is more in accord with school-graduation exercises than with the lofty conception of



Photo by Garo

Mayo Wadler, Brilliant American Violinist and Exponent of the Modernists

the functions of a temple of music.

Few artists realize, apparently, that a program, as such, can be employed as a medium for self-expression, that it may reflect the individuality of the artist no less than the performance itself. But they cannot hope for complete freedom of expression, with ancient traditions overwhelming their individuality, enchainning their spirit to the long-forgotten ages. They must strive to emancipate themselves from the tyrannical influence of the classroom. To succumb to its devitalizing influence signifies the certain enslavement of the artistic spirit.

Rare indeed is the program which deviates perceptibly from the accepted, prescribed, conventional formulas. One convention dictates, apparently, that a program should represent as many modes of musical expression as its length will

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permit. Consequently, the programs of present-day recitalists seem like skeleton outlines of the history of music. It is assumed, as a matter of course, that the listener will find no difficulty in assimilating the most diverse trends of musical expression. We may note on the same program the now obvious platitudes of the musical primitives in close association with the most advanced musical expressions, as exemplified in the music of the moderns. And all in a mere hour and a half. The effect upon the emotions of the serious attentive listener, anxious to absorb all that the program offers, must be not unlike that which an analogous concoction would produce upon the digestive organs.

### The One-Composer Program

There is no valid reason why music representing but one school of expression, or one composer, should not occupy an entire program. What logic governs the prevailing notion that a recital of a composer's music cannot be interesting and varied in its changing expressions, that it cannot present a harmonious entity? Do we hear any objections raised against the opera on the principle that an evening devoted to the works of one composer must necessarily be a dull, monotonous affair? Yet, how many artists, who have been enchanted by the music of "Pelléas et Mélisande" (by way of illustration), that inspiring opera of Debussy, would countenance the idea of a recital entirely devoted to that master's music? Their attitude becomes still more inexplicable when it is remembered that the usual length of an opera is more than twice that of the average recital.

It may be of interest in this connection to direct our attention to the exhibitors of art. Let us note their treatment of a problem similar to the one we have been considering. A stroll along Fifth Avenue, the art bazaar of America, will serve our purpose admirably.

Glancing, as we pass, at the announcements of the various exhibitions, en route, we observe that: Claude Monet's paintings are being exhibited at Durand Ruel; eighteenth century prints at Knoedler's; Post Impressionists at Daniel's; a group of modern American painters (concert artists, attention, please!) at the Montross Galleries; Odilon Redon's prints at Ehrlich's, etc., etc. These examples are typical and fairly representative. They serve to illustrate the general character and guiding principles. We note that art exhibitions are confined either to a presentation of a particular movement or of one chosen artist, or even of a special trend in an artist's work. In vain will one search among art exhibitions for an analogy to the concert hall program, i.e., a dozen paintings representing some seven or eight different schools, as widely dissimilar in style as the paintings of Fra Angelico are from the latest efflorescence of the Vorticists.

It may, perhaps, occur to the reader that the art museum presents a more favorable analogy to the recital program. But it is only the order and nature of their content which evince points in common, for their underlying purposes and aims are irreconcilable. The art exhibition, by comparison, is preferable for its aims are more closely related to those of the concert program. They both endeavor to attain a well balanced harmonious ensemble, whose component factors are culled from the vast heterogeneous assortment of works of art. The scope of the museum, however, is much wider. It seeks to disclose all the facts of art history, in much the same way as the music library. The concert artist, therefore, who is imbued with the ardent desire to reveal all the significant accomplishments of musical achievement should take heed lest he encroach upon the prerogatives of the librarian. What is the legitimate privilege of a museum becomes obnoxious in the music program. The former succeeds in its purpose; the latter fails.

### Reactionary Influences

To seek their inspiration in the present rather than in the past is the direction compatible with artistic independence and freedom of individual expression. The attitude, all too prevalent, of utter indifference and blind prejudice toward the new tendencies in music, often without the mere excuse of a superficial trial, cannot be too strongly condemned.

The contention that what is modern cannot be good is a betrayal of minds steeped in a puerile psychology. These reactionary influences largely determine the attitude of our concert artists. They retard the natural process of evolution and bar the way to musical achievement. They constitute an insuperable obstacle in the path of the young composer whose life is a perpetual struggle to break through the iron ring of reaction and prejudice, before he can reach the public ear. Little wonder, then, that after continual disappointments some become embittered and discouraged, in despair of ever obtaining due recognition for the fruits of their inspiration and labor.

The amount of unperformed modern American and foreign music is prodigious. The artists essaying these new compositions will discover the true measure of their powers of individual expression. Powers which lie dormant under the potent though unconscious influence, exerted as a result of the lasting impressions of the interpretations of others, will develop from latent into conscious forces. Extraneous influences cannot now hinder the assertion of their own artistic expression.

### A Rich Treasure

A rich store of musical treasure awaits the artists who, with open minds, purged of bias and prejudice, cleared of the cobwebs of ancient tradition, would leave the sterile, outworn paths for the new fields of virgin ground. They will develop a free and independent judgment, allowing no selfish motives or personal ambitions to interfere. Above all, they will cultivate an attitude of tolerance, so common among men of science; tolerance, toward strange and unfamiliar music; tolerance, in approaching new forms; tolerance, in the examination of the seemingly incomprehensible.

A new world confronts them; a world of tone called into being by the fertile pens of inspired genius. They have but to explore this vast domain and select from the abundant treasure which it contains. The choice is limitless.

The virtuosi, firm in the determination to "carry on" the music truly reflecting the forces of modern life, will lay the foundation of a genuine musical achievement.

### Micheline Kahn, Harpist, to Make American Début Next Season

A new concert artist will be introduced to the American public next season by the French-American Association for Musical Art in Micheline Kahn, harpist. A pupil of Hasselmanns, Mlle. Kahn has already won signal artistic success throughout Continental Europe. She will appear in New York and elsewhere in concert and joint recital with another young artist to be brought by this association, Yvonne Astruc, violinist, a pupil of Georges Enesco and a Conservatoire prize winner in 1909.

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## More Expressions on the Juilliard Bequest

PHILADELPHIA, July 12.—Philadelphia musicians continue to discuss the Juilliard bequest of millions of dollars made for music. Arthur Judson, manager of the Philadelphia Orchestra, added to what he said recently the following views:

"Successful as the Philadelphia Orchestra has been, reaching as it does audiences of 6000 each week, it reaches only about 10,000 new persons each year. It means we reach only about one-half of one per cent of the population. The proportions, I should say, are about the same for other cities and other orchestras. What Philadelphia, what every city in the country, should do is to make up and carry good music straight out to the people—where they can reach it at moderate prices. Prices are too high. We have proved to our own satisfaction that people do want music and would be only too happy to have it if they could afford it. Big cities need plenty of auditoriums in the proper sections of their areas, more concerts, more artists and more teachers of music. There should be a determined effort to supplement musical education in the schools by accessible concerts, accessible in time, place and particularly in price. I should like to see a goodly proportion of a million dollar income, such as would be available if the Juilliard bequest, as is reported, runs to a principal of twenty millions, used for defraying the expenses of orchestras, chamber music organizations, soloists, etc., in bringing concerts to the people."

### A Musical University

Gilbert Reynolds Combs, director of the Combs Conservatory, believes in an endowed musical university. "I believe," he said, "that a \$20,000,000 endowment could be used to great advantage. There should be first of all an endowed building that would house the conservatory, the orchestra, grand opera productions and amateur concerts of the better class."

Only natural growth can develop a city musically, in the opinion of Constantin von Sternberg, pianist and composer. "You can no more buy music than you can buy love or genius," he said. "We can only wait till people grow to the proper attitude. I believe the next generation will have advanced greatly in a musical way. While the parents of to-day do not know how to appreciate music their children are growing up in a different atmosphere and learning to know the power and depth of art."

Mr. Sternberg hopes to see the people educated out of star worship and to appreciate music for its own content and sake. He thinks that city conservatories, too, would fail because of the mixing of art and politics, as big endowments tend to excite the cupidity of politicians.

W. R. M.

### A Plea for Hospital Music

To the Editor of MUSICAL AMERICA:

Why is it no one thinks of suggesting part of the great Juilliard fund for music in civil hospitals. There you have the most perfect audience as well as appreciation in the world. I have done regular music work in both civil and military hospitals and know the necessity for music for the sick. There you must have absolute music and perfect performance.

The audience has no program and cares nothing for the name of the composer and often doesn't know who is the performer, but the music—oh! it is like a cool drink to one who has walked far in the heat.

My plea is for hospital music.

MARY WEARE.

New York, July 14, 1919.

### Cadman Would Attack Poor Music

Los Angeles, July 10, 1919.

CHARLES WAKEFIELD CADMAN, composer-pianist, said:

"What would I do with \$5,000,000 for the musical good of the country? A big

question. My finances heretofore have not dealt with that number of ciphers, but there are three things I would like to do:

"First, I would form a committee to look into the status of the symphony orchestras of the country and give singly or annually according to the needs, of those who are not adequately supported and those only whose ideals are sufficiently high.

"Second, I would establish scholarships for talented young Americans, their instruction to be given by teachers of American citizenship and in American institutions. These applying to creative rather than interpretive talent. Possibly the last year of the course or a portion of it be given as a 'hearing experience' in European musical centers rather than a period of study there.

"Third, I would organize a commission to inquire into the vital question of musical appreciation and what is most needed to bring up the standard of musical intelligence in America through propaganda. The great hold the present deplorably low grade of 'popular music' (especially 'jazz') has on the public should be attacked or at least curbed.

"I do not mean that a fairly good grade of popular music (even well-written ragtime) should be condemned, but that much of what is low in musical form and that wedded to *inane* and suggestive words be entirely eliminated. But a real campaign of education in hundreds of ways would have an undoubted effect for good. As yet no concerted effort has been inaugurated in this direction."

W. FRANCIS GATES.

### Stransky Proposes a Super-School

JOSEF STRANSKY, conductor of the New York Philharmonic Orchestra, said: "An idea occurs to me which has always seemed fraught with possibilities for America, and that is the idea—which has been definitely worked out in Europe—of a sort of super-school for the very best pupils of other conservatories. The students at the super-school would receive the very polish of education at this institution—their presence there would be in the nature of a reward for their abilities. For violin teachers this school would have men of the type of Auer, now in America; Sevcik of Prague, and

Marteau, who is in Switzerland, and artists of the same standard would be in the other departments. Imagine the influence, for example, of a man like Rachmaninoff teaching composition to American students who had proved themselves to have exceptional talent.

"As for the suggestion, which I believe has been made, that part of the Juilliard bequest be used to help those who cannot ordinarily hear good music at the regular box-office prices, I must also speak a word of endorsement. It has been my privilege as the conductor of the Philharmonic to assist in ventures of this nature a great many times, and it is an unparalleled satisfaction to give good music to people who are really vitally interested in it, but who cannot always pay for it at the 'market-price.'"

### Some Suggestions

AMONG the scores of suggestions offered as to the best disposition of the millions of the Juilliard Musical Foundation are the following:

National Conservatory with Branches in Various Cities.

Fund to Encourage Composers of Art Music.

Pension Fund for Aged Musicians.

Opera for the People.

Free Concerts.

Prizes for Students.

Traveling Scholarships.

Orchestras to Play New Works for Composers.

Better Music in Public Schools.

Homes for Music Students.

Schools in Rural Communities.

### Prof. Rybner Would Centralize Efforts

CORNELIUS RYBNER, the prominent pedagogue and composer, recently professor at Columbia, stated:

"The great fund left by the late Mr. Juilliard for the advancement of music in this country will surely fulfill all the

possible wishes of the whole musical world for the ultimate success of the American composer and the American musician.

"I, for one, having worked with them for the last fifteen years, hope for the organization of a National Conservatory, founded on the broadest lines and connected with an opera school and an orchestra school where all the orchestral instruments should be taught as well as everything else connected with the above. This school should have its own orchestra formed of the best advanced students and if necessary with the assistance of the teachers.

"The organization should devote itself exclusively to the works of the students of the conservatory, and according to their ability the student-composers could assist in the conducting, could thereby hear their own works performed and could get the best practical experience by playing in or constantly attending the rehearsals of the orchestra. While a talented composer may develop respectable instrumentation on a basis of theory, he will never be able to develop himself to the point of modern musical orchestral coloring unless he can be constantly around an orchestra to hear it and build on his theoretical knowledge by practical experience.

"The school orchestra would be, so to say, a 'laboratory' for the science of instrumentation, it would be able to play from manuscript and give all the necessary time to rehearsing the more difficult compositions of the composers and present a 'finished thing.'

"A course in orchestration with the use of stereopticon illustrations from the various scores which supplant the lectures and also players of the different orchestral instruments should be used to perform pages from the scores.

"I have felt so strongly since many years that this is the indispensable necessity for the present-day development of our composers that I have used every effort and tried every plan I could command to organize and maintain such an orchestra; now there is no doubt that it can be carried out successfully, and I am sure that among the many works that would be written and developed with its aid, bearing in mind it would be open to all Americans, there would be many worthy of public performance and the American composer would in the end find the recognition which is his due.

"When America has the counterpart of the scores of European organizations and institutions we will find our composers and conductors appearing 'automatically' from among those who develop most strongly out of the complete musical activity that will be in force.

Again I repeat: that a great National Conservatory is the only thing that will produce the 'coming American composer.'"

## 1919 Trans-Continental Tour 1920

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Conductor

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Maurice Rosenfeld, in Chicago Daily News

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## ANNA CASE NOW A COMPOSER



**Soprano Has Just Written and Published New Work, "Song of the Robin"—Her Second Composition, the First a Patriotic Song—She Describes the Inspiration for Her Work**

ADDITION to her many accomplishments, of which the prime one consists in being one of the greatly admired concert sopranos of our land, Anna Case has now entered the lists as a composer. Soprano, "movie" star, skilled athlete and one of the fairest examples of American pulchritude, Anna Case is more than that, for now she has written a song entitled "The Song of the Robin." To be sure, she did in the early days of our entrance into the Great War, write a patriotic song, which she sang in many of her appearances for patriotic purposes. But the "Song of the Robin" is a real concert song, which Miss Case is to sing in her programs next season everywhere and, which she has, in fact, already sung. This was at Ocean Grove, N. J., at her recital in the big Auditorium on the evening of July 5, when she scored a big success with it.

And like many things creative, there is a story to this "Song of the Robin," which Miss Case relates as delightfully as she sings it. "It was last month," the popular soprano told us, "that I got the inspiration. I was sitting on the closed porch up here at Mamaroneck reading when a robin perched on a broken branch of a nearby tree and sang his little song. I went on reading, but in a little while the beautiful song of the bird pre-empted my attention. So up I jumped and got

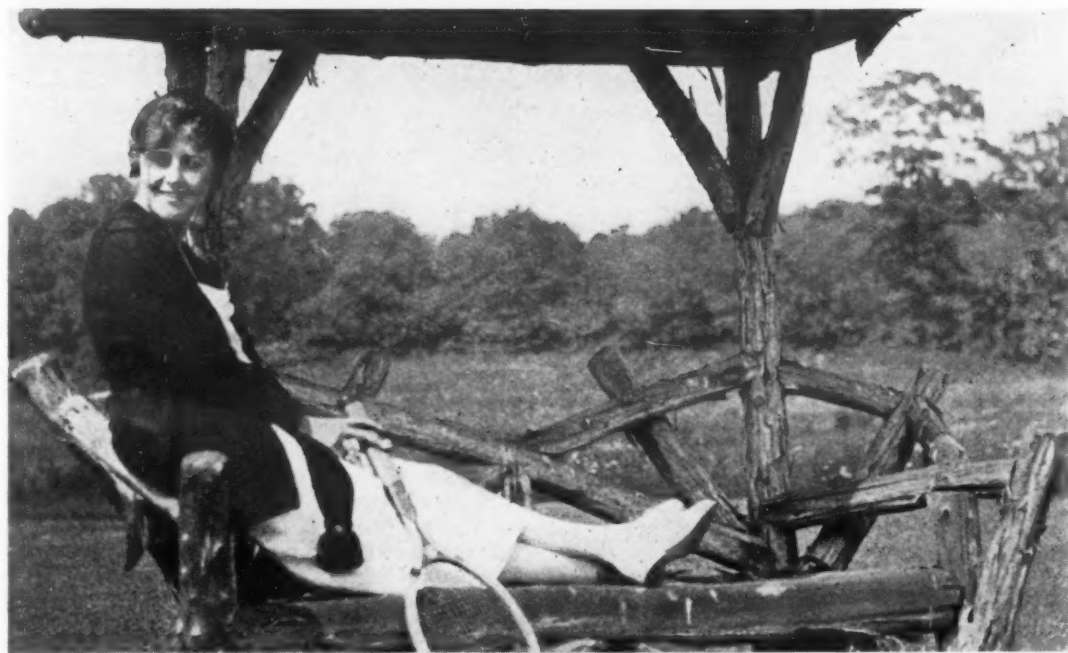


Photo by The Illustrated News

Anna Case Out for an Afternoon's Tennis at Her Summer Home at Mamaroneck, N. Y.

a pencil and a music-pad. I wrote down the bird's theme and sang it myself that afternoon.

"To me it seemed to be a rare melodic bit and I decided it must be preserved. So during the next few days I set to work elaborating it and I made of it my 'Song of the Robin.' Yes, I wrote the poem as well. And the whole circumstances that led to my writing this song make me very enthusiastic about it and have decided me to sing it next season. I've even had it published, that is, I took the manuscript to Harold Flammer, the New York publisher, and he has already gotten it out."

It will be interesting to see whether other concert sopranos, Miss Case's col-

leagues, will sing this song, too. Our concert-pianists occasionally play a composition by one of their pianistic brothers, though it is not an over-frequent occurrence. Is the singing sorority of America of a broader mind?

F. H. F.

Maverick String Quartet in Concert at Woodstock, N. Y.

WOODSTOCK, N. Y., July 14.—The Maverick String Quartet gave a delightful concert yesterday afternoon in the series of "Maverick Concerts," which are being given each Sunday afternoon at four o'clock this summer. The quartet, which comprises Pierre Henrotte, first violin; Leon Barzin, second violin; Henry Michaux, viola, and Silvio Lavatelli, violoncello, displayed its best qualities in the two middle movements of Debussy's Quartet and the Quartet, Op. 96, of Dvorak. The other item on the program was Schubert's D Minor Quartet.

McCormack to Make His Only Summer Appearance at Ocean Grove

Announcement has come from the office of John McCormack's managers that the only occasion when the popular tenor will be heard in public prior to the opening of his regular concert season in the Fall will be when he makes his annual appearance at the Ocean Grove, N. J., Auditorium, Saturday evening, Aug. 9.

Beethoven Society in Central Park Concert

An open-air concert by the Beethoven Musical Society, Henry Lefkowitz, conductor, was given, July 16, on the Mall, Central Park, New York, with Frank L. Martin, trumpet, as soloist. Mr. Martin's number was "The Conquering Hero," by John Hartmann. Community singing was a feature of the program.

Borghild Braastad and George Roberts in Marquette Recital

MARQUETTE, MICH., July 11.—Borghild Braastad, soprano, assisted by George Roberts, pianist, appeared at the Northern State Normal School last evening, and made an excellent impression in songs by Leoni, Weatherly, Woodman, the "Vissi d'arte" aria from "Tosca," Hageman's "Do not go, my Love," Brewer's "Fairy Pipers," Hewlitt's "A Memory" and Woodman's "A Birthday." She also sang Vanderpool's "I Did Not Know." She was heard with great pleasure in a group of Norwegian songs by Söderberg, Grieg and Warmuth. Mr. Roberts played his solo offerings in splendid style, including works by Beethoven, Geiseler, Liszt, Cyril Scott's "Danse Nègre," an "Oriental Air" by M. Bowen Fultoni and MacDowell's Novellette.

Asbury Park Concert Series Opens

The Board of Commissioners, Asbury Park, Mayor Hetrick, chairman, has arranged for a series of eight Thursday evening concerts at the Arcade. The first concert took place last Thursday (July 17), at which Anna Fitzu was soloist with a chorus from the Metropolitan Opera House under the direction of William Tyroler. Next Thursday Helen Stanley and Rafaelo Diaz will appear, and later in the season the list will include Anna Case, Margaret Matzenauer,

Marie Sundelius, Marie Rappold, Arthur Middleton, Mario Laurenti, Jeanne Gordon, Nina Morgana and others.

Ira Jacobs Conducts "Pop" Concerts

Under the leadership of Ira Jacobs, an orchestra of thirty-five musicians is giving high grade concerts every week at the Moorish Garden and at the Van-Kelton Stadium, New York. The concerts are presented in conjunction with the regular photo plays given at these open air theaters and at first were only an experiment, but proved to be popular and will be kept up all summer. Mr. Jacobs makes up his programs from favorite classical numbers, including excerpts from most of the Wagner and Italian operas, as well as from works of MacDowell, Drdla, German, Elgar, Chopin, Grieg and others.

Francis A. Pangrac Accepts Post as Church Music Director

Francis A. Pangrac, the New York baritone and exponent of Czecho-Slovak music, who is the musical director of the Jan Hus Neighborhood House, has accepted the post of musical director of the First Church of Divine Science. Services of this church are conducted at the Waldorf-Astoria.

Anna Case, the popular American concert soprano, will give a song recital at Saratoga Springs, N. Y., on Aug. 29.

## The Cincinnati Symphony Orchestra

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## NEW MUSIC VOCAL AND INSTRUMENTAL

**HISTORICAL ORGAN COLLECTION.** Edited by Dr. William C. Carl. (Boston: Boston Music Co.)

Dr. Carl has done probably as many collections for the organ as we have fingers on both hands. Yet he always manages to prepare something new, something that is of real worth and interest. Such a volume is his "Historical Organ Collection," which contains examples of organ music from Conrad Pauman, of the early German school, 1410-1473, to the works of Dr. Carl's master, the late Guilman.

This material is engaging and has been chosen with the greatest of care. With much of it we are totally unfamiliar. How many of us know Claudio Merulo's "Echo pour Trompette" or Johann Caspar Kerl's Canzona in G Minor, or Johann Gottfried Walther's Prelude and Fugue in A Major? All fascinating things, pieces which in their day were played and admired as much as the works of the masters which have come down to us. The English school is represented by Wesley's fine Largo; then there are Rheinberger's "In Memoriam," with its magnificent ground bass, so expressive, and many other equally interesting pieces of all schools.

There is an excellent preface by Dr. Carl and also very well written historical notes. The volume is dedicated to Dr. Carl's friend, Joseph Bonnet, the celebrated French organist and composer.

**"SONG OF THE ROBIN."** By Anna Case. (New York: Harold Flammer, Inc.)

One of our best known and ablest American concert sopranos, Anna Case, enters the lists here with a recital song, recently composed. It is bright and effective, dealing with the song of the robin in May, and any first-class soprano ought to be able to win rounds of applause with it.

The main melody suggests Poldini's popular piano piece, "Marche Mignonne," in its inflection; there is a contrasting minor part that works back nicely to the original melodic strain. Toward the close comes a high B flat, appropriately set for singing purposes. Miss Case has written the text as well as the music. The piano accompaniment is well managed and not unduly difficult; the song is issued for a high voice.

**SIX SONGS.** By Sergei Rachmaninoff. Edited by H. Clough-Leighter. English Texts by Carl Engel. (Boston: Boston Music Co.)

That excellent series, which contains so many fine volumes, called "The Boston Music Company Edition," now includes an album of Rachmaninoff songs. The songs chosen are "Lilacs," "At Night," "Into My Open Window," "Morning," "The Island" and "The Coming of Spring," and have been provided with admirable English singing versions by Carl Engel, whose literary proclivities are marked. The editing of Mr. Clough-Leighter is always interestingly done, with an eye for precision and exactness in notation. At times he goes almost too far in getting on to the printed page all the niceties and the subdivisions of niceties in notation; not so particularly here, however. The album is issued in high and low editions.

**"MIGHTY LONESOME."** By Arthur A. Penn. "The Heart Call." By Frederick W. Vanderpool. (New York: M. Witmark & Sons.)

Mr. Penn's new song, for which he has again written the words himself, is as attractive as anything he has done. It is simple and direct, with a good deal of what is popularly known as "heart interest" in it. Very vocal and for a medium voice, it ought to appeal to many singers, in a day when the easy song has the better chance. There is a curious similarity between the end of several of the phrases and a song by Victor Herbert called "Molly." Mr. Penn may, for all we know, have written "Mighty Lonesome" before "Molly" was conceived, but the resemblance is there, nevertheless.

"The Heart Call" is a bright, "springy" sort of song, that should be useful to close a group in recital. Mr. Vanderpool's melodic flow runs happily here, with much buoyancy and a feeling for climax. The song is a setting of

three keys, high, medium and low. There is a dedication to Martha Atwood, who introduced the song in manuscript at her New York recital last season.

**TAGORE POEMS.** By Reginald Sweet. (New York: G. Schirmer.)

In a volume that looks like a relative of John A. Carpenter's "Gitanjali" songs, issued a few years ago, the Schirmer house has brought out this book of four songs of Reginald Sweet. They are all Tagore—"On Many an Idle Day," "It is the Pang of Separation," "Beautiful is thy Wristlet" and "If it is Not My Portion."

The day when Tagore thrilled us is past and another fifty years, unless the writer and hundreds with him are altogether mistaken, will see him forgotten. Consequently these Sweet songs have not the same interest that Mr. Carpenter's exhibited, coming as they did in the flaming height of Tagore's vogue in America. Nor are they as good songs, we must add. We would really be happy to praise them more highly than "Gitanjali," were it possible to do so, for we never admired the "Gitanjali" music, with the exception of "The Sleep that Flits."

There is a distinct seriousness about these settings of Mr. Sweet that reveals his skill as a composer. He has studied his art and knows how to write. Examine the first page of his "Beautiful is thy Wristlet," one of the truly amazing pages of recent American music, unnecessarily involved, however. The songs lack spontaneity, they lack real feeling and have a cerebral quality, which one may admire from the technical side, but which has little place in the appraising of their validity as interesting art-songs. There is a striving in them for something that is not realized and a desire, we fear, to be very modern, that will not only militate against the song being sung widely, but also against Mr. Sweet's being a successful song composer.

Let it be understood clearly that we appreciate the fine musicianship of these songs and the artistic endeavor of their composer. But we cannot find in them evidence of their being typical of the best that America can produce.

A. W. K.

**"SPRING."** By Achilles Alpheraky. "All the Bells, the Little Bells." By M. Bagrinofski. "Song of the Shepherd Lehl." By N. Rimsky-Korsakoff. "O Thou Rose Maiden." By Alexander Dargomijsky. "A Maiden Song." By Sergius Vassilenko. (Boston: Oliver Ditson Co.)

Many things Russian are more or less taboo at the present time as subjects of discussion; not so Russian songs. And the additions to this fine series coming from the press of one of the most representative of American music publishing houses once more offers proof positive of the distances which lie between art and the more purely mundane. Alpheraky's "Spring," with a suggestion of the folk-song of the Ukraine, to which its composer, born in Kharkoff, is partial, carols bird-song and blossoms in clear flowing melody. And such a song will live, whether the land of its birth wins its freedom or is eventually given to France under a mandatory by the Olympians at Paris. "Spring" is published for high and for medium voice. The original Russian poem by Fet has been put into English by Frederick H. Martens.

Bagrinofski's "All the Bells, the Little Bells," a swinging, effective program song that is most skillfully climaxed—a splendid recital number—sets the air ringing with the merry chime of silver sleigh-bells as the *troika* flies through the night. And the crystalline echoes are gay and glad, though all Petrograd may be starving. Constance Purdy has translated Ckitalt's original poem, and the song is issued for high and for medium voice. "The Song of the Shepherd Lehl," from Rimsky-Korsakoff's fairy opera, "Snegourochka"—perhaps the finest of his scores in some respects—is not new to American song-lovers. The present is an excellent edition, however; and it is put forth for medium and low voice. The English version of Ostrovsky's text is by Frederick H. Martens. Music-lovers will enjoy the charming folk-tune quality of this song, harking back to ancient pagan Russia.

Dargomijsky's "O Thou Rose Maiden"

romances, and in both melody and harmonization one of the best examples of what Montagu-Nathan terms "that unfailing instinct for the portrayal of the Orient which . . . characterizes the work of the Slav." Pushkin's poem has been translated by Constance Purdy, and the song issued for high and for medium voice. It is curious to note that Dargomijsky was an apostle of Russian nationalism and that he probably wrote his "Rose Maiden" in one of the "holy cities," Smolensk or Moscow, which soon may come to be ruled under mandatory by Great Britain or France. Vassilenko's "A Maiden Song" is a short but lovely melody, published for high and low voice, a setting of a poem by Blok which Constance Purdy has translated. It is quite beautiful and distinctive in its harmonization, and shows the composer's love for the medieval and his knowledge of modal music. These Russian songs have real interest for the singer, they are a Russian issue on which all can agree, and they will survive, whether Russia continues as a nation, or its people become a subject race. In either event their issue in this country in so excellent an edition reflects all possible credit on their publisher.

**"SEPTEMBER."** By Charles A. Chase. (Boston: C. W. Thompson & Co.)

This is one of those rather pleasing yet undistinguished songlets—it is two pages long—that seem to have no special warrant for being born to add one more melody to an already overpopulated world of song. It is medium in voice, interest, tune and text.

**DAILY STUDIES FOR THE VIOLIN.** By F. Zajic. Edited by Richard Czerwonky. (New York: Carl Fischer.)

Florian Zajic, the well-known Bohemian violin teacher, wrote these studies to furnish supplementary practice material for the "Technical Exercises" of Hugo Grunwald, and for Edmund Singer's "Daily Exercises." Yet they go beyond these limitations, set by the author himself, and particularly in this admirably revised and edited edition by Richard Czerwonky. They have a teaching value which gives them a high place among modern instructive works, and practically they are especially valuable as regards the fundamental technical needs of the advanced student. Most of the studies have been written for the D and A strings for the sake of clearness; but "the principles involved being of equal importance for the other strings, their transposition for this purpose is left to the student." The editor has paid special attention to all details of fingering and phrasing, and the first four studies have been printed in full as a working model for succeeding ones.

**"ACROSS THE FIELDS."** By Esther Gronow. "Morning Mood," "Invocation." By Beatrice M. Scott. "The Deserted Cabin." "A Song" (Mammy). By R. Nathaniel Dett. (Chicago: Clayton F. Summy.)

In "Across the Fields," the composer, Esther Gronow, has written an attractive little teaching piece between grades two and three in difficulty which does credit to the outside title heading of the series to which it belongs, to wit: "Popular and Instructive." And a gavotte is a logical enough vehicle of form and motion to suggest a promenade across the meadows.

For violin and piano, similarly designed for purposes of instruction, are Beatrice M. Scott's short numbers, "Morning Mood" and "Invocation." The publisher has chosen to head the series of which they form a part "Attractive Pieces," and quite correctly so as far as they are concerned. They are attractive, fluent, diatonic, melodious, and have been carefully edited and fingered with their instructive trend in view.

Interesting in a higher degree are the organ transcriptions by Gordon Balch Nevin of two compositions by the talented young Negro composer, R. Nathaniel Dett, who has been so successful in bringing music at the Hampton Institute to its present level of achievement. Both numbers are short, and together would fit in excellent well as an "a" and "b" in the organ recital program. Mr. Nevin's organ arrangements have been made from the composer's "Magnolia" suite in a very creditable manner. "The Deserted Cabin," a *Largo con tristezza*, is a plaintive, sustained melody beginning on the Gt., with a staccato chord accompaniment for the Sw. On p. 3 the Ch. takes the theme while the Gt. (or, as shown in an *Ossia*, the Sw.) develops a counter-theme. The registration indicated is well calculated to bring out the sadness and pathos of the piece, which dies away on the soft breath of strings sounding *pp*. "Mammy" is a combination croon and cradle song. The attrac-

ing introductory page in D flat, *Lento con tenerezza*, followed by a more animated lullaby section, and reverting on its concluding page to the original theme and tempo. Both numbers are musicianly as well as pleasing to the ear, and may be considered legitimate subjects for transcription for the "king of instruments."

**"HAPPY THOUGHTS."** By Ella Harrison. (Chicago: Clayton F. Summy Co.)

This set of short pieces for the piano by Ella Harrison, with preface and technical hints to accompany them by Helen B. Lawrence is a very useful addition to the instructive material placed at the service of the beginner. The titles of the individual numbers, "Church Bells," "The Robin," "Circus Horse," etc., show the underlying programmatic idea which is made to serve a valuable technical purpose. In fact, the entire collection of thirteen numbers is based on a more recent development in piano teaching. The author of the "preface" says therein: "As many teachers are employing a free use of the arm and less finger-technic in the beginning, a need has been felt for compositions, the interpretation of which demand this freedom, for children in the earliest grades." Thus, in "Church Bells," pulse notes are played with the fingers resting on the keys, and transferring the weight of each finger with energetic rotations of the forearm outward or inward, according to the progression of the notes. In "The Robin," preparatory to the trill, the forearm rotations are toward the fifth finger and back. And throughout the collection it is possible to "play with either a dropping of the arm in a swinging motion (as in 'Circus Elephant') or with an energetic rotation of the forearm (as in 'Cuckoo' and 'Dancing Bear')." "Happy Thoughts" offers a really interesting contribution, in the field of elementary piano instruction toward a practical working-out of the trend to secure more direct and positive results, technically, at an early stage. As such it should be examined by teachers generally. Anticipating an objection sure to be made, the "Preface" states: "At first thought the phrase 'free use of the arm' causes one to visualize an offensive throwing about of the arm; but it is soon found that the fingers are much closer to the keys and there is less motion."

**"DREAM TRYST."** By Charles Wakefield Cadman. (Boston: White-Smith Music Pub. Co.)

In ascribing it to Mme. Frances Alda, Charles Wakefield Cadman in his "Dream Tryst," to a poem by his year-long collaborator, Mrs. Nelle Richmond Eberhart, has written a song along lines which are conventionally diatonic, yet vivified by a melodic spontaneity which is one of his happiest gifts. It is not an inspiration elaborately developed; merely a simple, singable and above all natural melody of direct and definite appeal. It has been put forth for high, medium and low voice.

**"THE HOLIDAY."** By Pearl G. Curran. "The Lute in the Grass," "Voiceless Flowers." By Florence Turner-Maley. (Boston: Oliver Ditson Co.)

Miss Curran's "The Holiday" is a very sprightly and taking little song. It is piquant, coquettish, gay, sparkling—part of the effervescence being supplied by staccatos and short rippling sixteenth-note figures in the accompaniment. There is absolutely nothing abstruse about it—just a happy ear-tickling little melody which should give wide enjoyment. Of course, it is a trifle obvious—but then it is a purely American "Holiday," with no Debussyan or Ravelesque harmonies to shadow its plain sunlight effects. Singers will like it because it will "take" and—despite its innocence of more serious musical intent—it is an effective melodic idea set with good taste and skill. It is published for high and for medium voice.

Of the two songs by Mrs. Florence Turner-Maley, it is hard to know which to prefer: "The Lute in the Grass," dedicated to Anna Case, or the "Voiceless Flowers," ascribed to Mary Jordan. "The Lute in the Grass" is a decidedly tuneful and pleasing spring song set to a poem by Frederick Truesdell, to be sung *molto vivace*, and having the clean-cut melodic line, the graceful movement and the happy quality of melodic invention which the same composer shows in other of her song inspirations. It is published for high and for medium voice.

The "Voiceless Flowers" is spontaneous. The endeavor to carry the idea of Rose de Vaux-Royer, who has written the text poem, that the flowers, voiceless, "breathe unspoken things" has been achieved in a very gracious and natural manner. "Voiceless Flowers" is issued



## Reading Occupies the Tellegens' Leisure



Photo by Jean De Strelceke

GERALDINE FARRAR of the Metropolitan and her husband, Lou Tellegen, passing a quiet hour in the library of their New York home. Both Miss Farrar and Mr. Tellegen are great students and spend much time in this form of relaxation from the fatigues of their stage duties.

## ST. LOUIS ENJOYING "AL FRESCO" OPERA

### City Continues Season of Comic Opera for People in Municipal Theater

ST. LOUIS, Mo., July 15.—In the actual formation and production of a season of "Al Fresco" opera in Forest Park, this city is proud to possess one of the greatest assets that any municipality could possibly have. The open-air theater is located in one of the most famous parks in the world and there is operated a Municipal Opera Company conducted without thought of profit—distinctly for the public. The entry of America into the world war kept the attractions down last summer, but this season we have the Municipal Opera Company giving stellar performances of comic opera at prices well within the reach of all who can ride or walk to the park.

The season opened on June 16 with

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"Robin Hood," followed by "Bohemian Girl," "El Capitan," "The Mikado," and this week thousands have been enjoying Victor Herbert's tuneful "Wizard of the Nile." The final offering will be "The Chimes of Normandy." It was originally decided to give "Carmen," owing to its great popularity and its splendid opportunity for an out-door setting, but this was given up owing to certain unforeseen difficulties arising in cast and chorus. Six performances are given each week, Sunday being devoted to rehearsals.

The company includes William Danforth, Frank Moulan, Charles E. Gallagher, Craig Campbell, Carl Gantvoort, Caroline Andrews, Mildred Rogers, Blanche Duffield, Anne Bussert, with Stella DeMette of Grand Opera fame, engaged for several special rôles and others to fill out necessary principal parts. John McGhie, who came almost direct from the Park Theater, New York, where he has been all season with Mr. Hinshaw's Society of American Singers, has worked wonders with chorus and orchestra, whipping them into shape each week in order to give a satisfactory performance. Charles T. H. Jones is stage manager.

The season was planned as soon as peace was declared, when Mayor Henry W. Kiel immediately called together a committee of men headed by Nelson W. Cunliff, Park Commissioner, and a Production Committee was formed with him as chairman, composed of Sarah Wolf, secretary; Walter S. Donaldson, Isaac A. Hedges, Arthur Siegel, Max Koenigsberg, Thomas Lovelace and David E. Russell, who was appointed as business manager. The committee has worked out plans for a season of six weeks of Summer Opera. A Finance Committee has been formed and a guarantee fund of \$50,000 was raised from the public spirited citizens and commercial organizations. Sub-committees made possible the organization of

a local chorus which numbers over 100 trained voices and of an orchestra numbering fifty men selected from the Symphony Orchestra. In addition to serving in this capacity the continuation of this Summer Season of Opera will have a very decided effect upon the Symphony Orchestra as it will give additional steady employment to the bulk of the orchestra which, in previous years, owing to the lack of work here has been scattered to all parts of the country. Various department heads of the city of St. Louis are in charge of the different divisions of the work, all serving gratis. Thus St. Louis lays claim to the first really municipally-operated theater in the country.

It is difficult for a reader to realize the immense size of the theater, but one may gain some knowledge of its capacity, when it is known to seat 9270 people. There are 1200 seats absolutely free, and what is more, (although a great distance from the stage) they are so situated that both dialogue and music are clearly discernible. The paid seats range from twenty-five cents to one dollar. The auditorium has a depth of 256 ft., an average width of 225 ft. It is now constructed entirely of reinforced concrete, and portable chairs are used for seats. The exits are so arranged that the auditorium can be emptied in from ten to twenty minutes.

The stage proper is built upon the banks of the River Des Peres in the midst of a dense shrubbery plantation. Two large oaks about seventy feet high form a proscenium arch at its front. Between it and the audience is an orchestra pit, ten to eighteen feet wide, which will accommodate an orchestra of 300. The stage has a total width of 120 ft. and is 90 ft. deep to a bridge leading across the little river to the dressing rooms, which are in buildings hidden in the shrubbery. This bridge is so located that it may at times be used effectively in connection with the stage in spectacular performances.

The theater is open for the use of the people of St. Louis for holding civic entertainments of all kinds, but may not be used at any time for the purpose of obtaining revenue. All profits from the use of the theater must go toward embellishing the theater and these profits are being used to install complete lighting devices, concrete ornamentation and comforts for those who use the theater.

Since its inauguration in 1914 the theater has staged a short season of Shakespeare in 1916 followed by a season of grand opera on an elaborate scale at popular prices. Such singers as Marie Rappold, Francesca Peralta, Forrest Lamont, Manuel Salazar, Louis Kreidler, Constantin Nicolay, and other appeared during the season. H. B. C.

## MANNES RECITAL IN TACOMA

### Violinist and Pianist Appear in Excellent Sonata Program

TACOMA, WASH., July 15.—Tacoma lovers of ensemble music attended the excellent sonata recital given in Seattle on July 8 by David and Clara Mannes of the Mannes School of Music in New York City. Mr. and Mrs. Mannes, during their Pacific Coast visit, are guests of the Seattle Cornish School of Music, and the concert marked one of their premiere appearances in the West. Eunice Prosser of Tacoma, who has achieved a notable success as a concert violinist, was for several years a student at the Mannes school. A largely attended reception given on July 7 honored Mr. and Mrs. Mannes, Kirk Towne, tenor, and Boyd Wells, pianist, of New York.

The sessions during the week of the Ellison-White Chautauqua in Tacoma presented an unusual number of musical attractions, prominently among them the Czech-Slovak Band, under direction of Jaroslav Cimerka, with Mme. Helen Caparelli as soloist in Bohemian folk-songs. The McDonough Eagleston Musical Company opened the week. Supplementary features were the Regniers musical entertainers; the Camp Lewis Military Quartet; the Fillion Concert Company, led by Ferdinand Fillion, French violinist; the Apollo Concert Company, and Mary Adele Hays of New York, coloratura soprano, with assisting recital soloists. A. W. R.

### Pierre Remington on Tour

Pierre Remington, basso-cantante, and soloist at the Washington Heights Baptist Church, is on a concert tour through New England with Clemente De Macchi. Mr. Remington has been prominent during the winter in the operatic performance given weekly at Hunter College, and has also sung leading bass rôles in opera companies throughout the country.

During the week of June 21, Walter Pontius, tenor, was heard in "La Donna è Mobile" from "Rigoletto," and Dorothy South, soprano, in "The Valley of Laughter," by Sanderson, at the Strand Theater, New York. Ralph H. Brigham and Herbert Sisson alternated as organists and Alois Reiser conducted.

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# MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

## Would Fight German Art

To the Editor of MUSICAL AMERICA:

As a reader of the MUSICAL AMERICA and naturally much interested in all questions regarding German music or more particularly German mesmerism, through the highest and most wonderful channel of the high arts, I most thoroughly agree with the Chicago Society of American Musicians that we should combat German domination through music. We all surely must recognize what, up to the world calamity, seemingly stood for the highest ideal of true art, to be nothing but the cleverest and subtlest form of German idolatry, brought about through their conceptions or misconceptions of music. As we think, so we are. As near as I can recall, my earliest understanding of German operas, with a few exceptions, these operas teemed with thoughts of malice, envy, hatred and greed, which most naturally must and did terminate in war. Each opera of greater magnitude by German writers has its plot centered in thoughts of domination. I most certainly join heartily in a true spirit of doing away with all such mesmerism, especially through the glorious channel of music, and appeal to all true and loyal Americans to awake to the great cause and forbid German music to be considered a criterion for the musical world. The word "Kultur," placed before the world as of high and mighty significance, has been ruthlessly torn in shreds.

In the articles under head of "German Music—What Should We Do With It?" especially a contribution by Theodore Van Hemert, "that the dead German composers might vary more or less the monotony of the song recitals, which were rather dull last season," I would say that there should be no possible chance for dullness or monotony with an entire program of good, true American music. There are numerous gems in opera, oratorio, etc., from the Allied countries to take the place of works of German composers.

No reason why America, so great a music-loving people, cannot produce the greatest music when all know that many of our greatest artists have been American born.

We Americans should awake to the great call for American music and so fill the musical consciousness with true American loyalty, that there could be no mistaking our attitude toward all countries, allied and otherwise, that America is first always in everything and in every way.

GRACE WINIFRED BELL.

Buffalo, N. Y., July 18, 1919.

## "As Catholic as Sunshine"

To the Editor of MUSICAL AMERICA:

In regard to German music or not German music! If the number in question is beautiful, let it be performed. It is absurd to dislike music because the composer happens to be German or Austrian. From last winter's programs given with few offerings from German composers, it was lamentable to me to have continual "novelties" instead of real inspirations.

I know of one concert organist who told me that since the outbreak of the war he had played but little Bach! Bach is as catholic as our free sunshine or the air. I am so glad of the prospect of hearing "Parsifal" and "Tristan" at the Metropolitan Opera House this year. Even if a composer was or is German, if his music is worthy, it is biting off our noses to spite our faces to relegate his music to the shelves. Can you imagine for a moment that Goethe's "Faust" is any lesser composition now than prior to the war? Then it was considered with the greatest respect and veneration. Has it changed? It is our point of view that has changed and consequently we hurt ourselves, not "Faust," when we refuse to read it, and in the vernacular.

Is Siegfried any less a hero or Brünnhilde less a heroine? By disassociation with these greatest masterpieces and characters we lose the inspiration with which they impregnate us.

ASA S. MERRELL,  
Organist and Choirmaster, Trinity  
Lutheran Church, Germantown, Pa.  
Flemington, N. J., July 16, 1919.

## Schumann-Heink Under Haensel & Jones Management Exclusively

To the Editor of MUSICAL AMERICA:

Will you please announce in your columns that I am under the exclusive management of Messrs. Haensel & Jones, Æolian Hall, New York, and that anyone wishing to book me should write to them. It is true that I promised Mr. Harry Harrison, of the Redpath Lyceum Bureau of Chicago, that I would fill one engagement for him, and I intend to keep that promise. I did not, however, give him or anyone else the right to book me, or to represent himself as my manager, and I want everyone to know that I am still under the management of Haensel & Jones. (Signed)

ERNESTINE SCHUMANN-HEINK.

New York City, N. Y., July 21, 1919.

## Bispham Wants Juilliard Foundation to Aid Opera in English Movement

To the Editor of MUSICAL AMERICA:

In reply to your request for my opinion as to the manner in which I think the bequest of the late Mr. Juilliard could best be administered for the advancement of music in the United States, I venture to suggest to the executors of Mr. Juilliard's will that they do not neglect to inquire very carefully into the movement started nearly three years ago by myself and others for the production in the English language of the lighter forms of highly artistic opera which are not heard for obvious reasons upon the great stage of the Metropolitan Opera House, which is suitable only for grand opera.

The experiment to which I allude began with performances of Mozart's delightful opera comique, "The Impresario," which together with other works of the same kind was, a little more than two years ago, revived by the Association which had by that time been incorporated under the name of The Society of American Singers, and which exists for the purpose of producing opera comique in our own tongue.

Last fall, in September, 1918, the American Singers, who had been reorganized under the presidency of William Wade Hinshaw, produced during the season which lasted over six months and well into the spring of 1919, some sixteen works which rightly come under the category of opera comique as understood in Paris, in contradistinction to the operas of larger calibre, preparedly denominated grand opera.

Our season was a decided artistic success and was aided over the difficult time attending the epidemic by the generosity of Mr. and Mrs. Hinshaw. We were, however, so successful that another season of six months is being planned to take place at the Park Theater, Columbus Circle, New York, opening in October of this year.

Now it is obvious that in any English-speaking country opera in English should not go begging; it is also obvious that a large section of the music-loving public enjoys these lighter musical productions in a language which they can understand, and though they are not sung by the Carusos and Melbas of today, they are sung by those who, if given the advantages which they are unable to find at the Metropolitan, will become the Carusos and Melbas of the future.

Starting with our own money and working co-operatively for the love of the cause and with very little outside help, or for nominal salaries, we, the directors and artists of the society, have put the American singers on the American map, and where else should they be in their own country? Are American singers to be allowed to fail while foreign singers are helped to flourish? Not for one minute can it be considered. I, therefore, as an American singer and a devoted supporter of the use of the English language in opera earnestly trust that a portion of the income of the bequest may be devoted to subsidizing the movement for opera comique in the

English language as carried on at present by the Society of American Singers; and further, I suggest that it be considered as an adjunct to the Metropolitan Opera Company and treated accordingly for the benefit of American operatic art.

I have worked out a plan in considerable detail, of which I have spoken to certain persons high in operatic councils, and which I am willing and eager to lay before the executors of the Juilliard bequest and the directors of the Metropolitan Opera Company for their consideration.

DAVID BISPHAM.

Chicago, July 16, 1919.

## Of Interest to Professionals

To the Editor of MUSICAL AMERICA:

I take pleasure in renewing my subscription to your paper. I should find it impossible to manage the work of the Norfolk Music Club without it.

ETHEL NEELY.

Norfolk, Va., July 12, 1919.

(It should be of interest to those who are concerned with professional life in the musical world to know that the great majority of the musical clubs in the United States not only subscribe to this paper, but are largely influenced by what appears in its columns in the engagements that they make for artists, and the reason that they place this reliance is that they have long ago learned that this paper is not dictated in its policies by a spirit of pure commercialism.—Editor, MUSICAL AMERICA.)

## Why Queena Mario Has a Good Word for Fortune Gallo's San Carlo Opera Company

Dear Mephisto:

May I thank you for your recent very kind remarks about my work with the San Carlo Company? It was an unexpected honor to find myself in the ranks of the elect in your delightfully clever columns, and one, which, I can assure you, I do most highly appreciate.

May I at the same time make a comment on one of your very truthful observations? In quoting a part of what Mr. Wilson G. Smith wrote of me after the "Bohème" performance in Cleveland ("all that she needs to place her firmly upon the artistic pedestal is publicity"), you added that of course experience was also needed, which ample opportunity alone can provide.

Without differing in the least from your opinion, I should like to call to your attention the fact that one year with the San Carlo forces is worth five or ten with one of the bigger organizations, as far as acquiring actual experience is concerned.

In this, my first season, I sang 101 performances, ranging all the way from operas of the most pronounced coloratura type like the "Barber of Seville" and "Lucia" to rôles of the heavy lyric kind, like *Nedda* and *Mimi*. Most young singers are with the big companies five and even ten years before they have done that many performances. Hence it does seem to me that one year with such an organization as the San Carlo will afford any young singer that "ample opportunity" and consequent experience which you very rightly deem so necessary.

I am looking forward with much pleasure to another season with the San Carlo Company, as I do feel that each performance of an opera helps one to give a fuller interpretation to the rôle, no matter how much careful study one may have given the part beforehand. Each repetition helps one to grow in the part, until one really gets under the skin, so to speak, of the character portrayed. For this reason, I am anxious to get back into harness again to go on with the same rôles I did last season and to begin working out new parts as well.

You have been such a champion, my dear Mephisto, of the American singer, or rather the American musician, for which we all owe you eternal gratitude, that it must do your heart good to see how splendidly generous our impresario has been to the American artists. Last season Mr. Gallo's entire roster of women artists were American. Besides myself, Miss Craft, Miss Amsden, Miss De Mette, and all the other women artists were American. In the chorus, too, all the girls, except two, were Americans.

If all the other impresarios in this

country were as generous to American artists as Mr. Gallo is, the cause of American musicians would not be in need of such strong championship as it now is.

Thanking you again for being so good to me (and when one has studied as long and as conscientiously as I have, one appreciates every helpful word), and hoping your sense of humor may never wane, I am

Most cordially,

QUEENA MARIO.

Lake Placid, N. Y., July 17, 1919.

## Of Great Benefit to Piano Students

To the Editor of MUSICAL AMERICA:

Let me congratulate your good editor, Mr. Freund, and his staff upon such an enterprising and valuable magazine as you publish. The suggestion made more than a year ago of writing, or having written, articles relating to piano playing by our great artists, has been put into effect with great skill and has brought wonderful benefit to our students and many other readers. The articles in the last issue by Josef Hoffmann and Harriette Brower are an inspiration to any piano student.

Wishing that continued success may follow MUSICAL AMERICA, both the magazine and the country, for art's sake, I am, most sincerely yours,

ALBERT HUSTLER,

Director Germantown School of Music.  
Germantown, Pa., July 18, 1919.

## Appreciation from Oakland

To the Editor of MUSICAL AMERICA:

Enclosed herewith is a clipping from a recent issue of the San Francisco Bulletin, featuring the public schools and the pedagogical work in various lines of educational activities in San Francisco schools.


Your valuable musical journal is always on file in the Oakland Public Library, and I enjoy perusing it very much indeed. It is both educational and interesting at all times, including the authoritative critical notes of Mr. H. F. Peyser.

Yours very sincerely,

E. S. CLAUSSEN.

Oakland, Cal., June 23, 1919.

LANCASTER, PA.—Senior piano pupils of Anna Welsh were heard in a pleasing recital at the Mt. Joy Hall on July 11.



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## SOLDIER-MUSICIANS SHOW PARIS THAT AMERICA HAS SERIOUS MUSIC

Under Lieut. Clifton, Concert of  
All-American Works Is  
Presented

THE American concert given in Paris last month by the Conservatoire Orchestra, under the leadership of Lieut. Chalmers Clifton and under the patronage of the American Ambassador and Mrs. Wallace, created the keenest interest. It is natural enough that, with the avalanche of jazz music which has descended upon Paris and been popularized by the advent of the American Expeditionary Forces, France should rather doubt the capacity of America for serious production. The Paris Herald said: "France has imported American popular music for the last fifteen or twenty years almost as regularly as American milliners have come to Paris for the spring styles. There is little in lighter musical production, from Sousa to the latest 'jazz' band, that has not had its turn and a certain measure of success in Paris. Up to the present, however, there has not been a single concert of serious American music in France, so several musicians who have been serving in the A. E. F. decided to give one before going home not with any idea of 'showing' Paris, but because so many French music-lovers have asked if there is such a thing as serious American music and what it is like."

Lieut. Clifton, who has many friends among French musicians of to-day, as well as among his American confrères, was chosen to conduct the concert because he was one of the few American conductors available, and was familiar with the music chosen by the Paris committee. The program comprised compositions of Converse, MacDowell, Blair Fairchild, Templeton Strong and Henry F. Gilbert. The interest was general, and it is thought that this concert will have been the beginning of a wider knowledge and appreciation of American music in France. It is to be recalled that American painting has long had a big place in art circles of Paris, and it is now the turn of composers. This unique concert was accepted as a matter of particular moment in Paris, both by French musicians and distinguished members of the American Colony and American Expeditionary Forces, among others present being Mrs. Robert Bliss, wife of the Counsellor of the Embassy; Walter Damrosch, Colonel Cabot Ward, James Hazen Hyde, Theodore Dubois, Isidore Philipp, Professor Maurice Lena, author of the text of Massenet's "Le Jongleur de Notre Dame"; Carlo Placci, the distinguished Florentine patron of



Lieut. Chalmers Clifton, American  
Conductor

new Italian music; Pierre Monteux and Alphonse Catherine.

Lieutenant Clifton received his discharge the latter part of May, and will resume his musical activities in New York during the coming season.

### CHAMBER MUSIC FINDS A WELCOME IN HAWAII

Director of Philharmonic Society Returns to Chicago After Highly Successful Season in the Islands

CHICAGO, July 19.—An interesting story of the development of Occidental music in Hawaii is told by Max Selinsky, director of the Philharmonic Society, which has just completed its first and highly successful season of chamber music concerts in Honolulu. Mr. Selinsky came to this country during the past week with Michel Cherniavsky, of the Cherniavsky Trio, in order to secure artists for his next season in the islands. During the past season he had with him May Mukle as violoncellist, and Rebecca Clarke, violinist. Lola Ingalls, one of his own pupils, and Jessie Masson, an Australian pianist, were also members of the ensemble.

Chamber music has had almost instantaneous popularity in Hawaii, according to Mr. Selinsky. "Not only have the Americans and the foreigners shown the greatest interest in the concerts," he declares, "but the natives, too, were among

our most appreciative auditors." Before going to Honolulu Mr. Selinsky made a tour of New Zealand and Australia and played at one of Mme. Melba's concerts.

Before leaving Hawaii, Mr. Selinsky was presented with a purse, made up by many prominent citizens of the islands, together with a note of appreciation. It is his intention to buy an old Italian violin while in this country with the money. Mr. Selinsky attributes much of his success to the untiring efforts of Mr. and Mrs. L. Tenny Peck. Mr. Peck is president of the First National Bank of Hawaii and is also head of the traction company there.

The junior pupils of Ilma H. Ender of the Labarthe Pianoforte School gave a recital assisted by Grace M. Nealy, reader, in Lyon & Healy Hall Sunday afternoon.

The Civic Music Association of Chicago has arranged for a number of free concerts and community "sings" for the summer months. They started July 8 and will continue until the first of September. They are being held in different parks throughout the city and on the municipal pier. Frederick Carberry is director of the community singing; Charles Elander, director of the band, and Isaac Van Grove serves at the piano.

Julie Rive-King, pianist; H. William Nordin, baritone, and Rowland Leach, violinist, gave a recital in the New Conservatory Building Saturday afternoon.

A new project of the Chicago Band, William Weil, conductor, is to have community gatherings in every ward. Mrs. Charles E. Frankenthal is the supervising chairman of the woman's committee organized in the wards. William R. Moss is chairman of special events. Public-spirited citizens are supporting the Chicago Band Association by becoming members at \$10 a year. The office of the association is at 230 South LaSalle Street. Frank E. Scott is the secretary. The Chicago Band Association will continue open-air concerts until Aug. 31.

Students in the piano, vocal and violin departments of the Chicago Musical College presented a program in the Ziegfeld Theater Saturday morning, the following taking part: Gertrude Mandelstamm, student of Alexander Raab; Blanche Harvey, student of Burton Thatcher; Marguerite Kelpsch, student of Rudolph Reuter; Silvester Revueltas, student of Leon Sametini; Winona Lightcap, student of Herbert Witherspoon; Katherine Corin, student of Percy Grainger; Victor Poland, student of Leon Sametini; Grace Konold, student of Oscar Saenger, and Mabel Babington, student of Percy Grainger.

One of the violinists studying at the Chicago Musical College with Professor Auer is Cecil Burleigh, the composer of violin music. Mr. Burleigh formerly was a student in the composition class of Felix Borowski.

Claire Watson, student of Maude Frances Donovan, of the School of Expression, gave successful recitals at St. Charles, Ill., and Geneva last week. Marie MacNamara, also studying with Miss Donovan, has been engaged as instructor in public speaking and English for the summer session of the American College of Physical Education.

M. A. M.

George Maxwell Returns from Trip  
Abroad

George Maxwell, managing director for America of G. Ricordi & Co., returned to New York on Friday, July 11, after a two months' trip to London and Milan.

Idelle Patterson, lyric soprano, was the soloist at the Stadium concert, in New York, Friday evening, July 25, singing the aria, "Ah fors è lui," from "La Traviata."

### FORM EUPHONY CLUB TO FURTHER CONCERT AND CHORAL MUSIC



Mrs. James J. Gormley, President of the  
New York Euphony Club

A new organization whose purpose is the furtherance of concert music and choral singing has been formed under the name of the New York Euphony Club with Mrs. James J. Gormley as president. Already the society includes among its members many prominent persons.

Under the leadership of Carl Hahn, the well-known conductor, a permanent chorus of a hundred selected voices will be formed, and under him a series of elaborate events will be given throughout the season. During the year there will be given six matinee musicales, three evening concerts, two supper dances and one costume ball.

Mme. Galli-Curci, Mme. Alda and John McCormack are the three artists chosen for the evening concerts. Mme. Galli-Curci will appear at the first concert on Nov. 21, making this her only appearance in a club concert next season. The second evening concert will be on Feb. 2, with Mme. Alda as assisting artist, and Mr. McCormack will make his only appearance in a club concert next season at the third evening entertainment of the society on April 6. Artists for the six matinee musicales will be announced later. All affairs of the club will be given at the Waldorf-Astoria.

The club is making special inducements to charter choral members now. The rehearsals for the choral will be held on Fridays from 4 to 5.30 p.m. and one evening a week to be chosen by the members.

Besides Mrs. Gormley, the officers of the club already chosen are Mrs. B. T. Webman, vice-president and Mrs. Amelia Gray Clark, accompanist. The complete list of officers is to be announced shortly.

Negro Folk-Song Festival in Selma, Ala.

SELMA, Ala., July 17.—One of the first Negro folksong festivals, under the auspices of the Selma University Summer School, was given here last night at the First Baptist Church (colored). The program was made up entirely of compositions by Burleigh, Cook, Johnson, Coleridge-Taylor, etc., and was enjoyed by many white friends of the race, among them being some of the best musicians of this city. The festival was under the direction of a capable leader who calls herself "Madame" Sims and is not a native of this place. Much credit is due her, for with the handicap of a very poor piano the choruses were well rendered and exquisite harmony resulted. The folk songs were sung as only the Negro can sing them.

P. N. A.

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## "Nerves" — the Artist's Terror

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By FELIX GROSS

WHEN we consider what an important part the nerves play in the artistic make-up of every performer, especially those that are aspiring to become professionals, we ought to give the matter of nerve control greater scientific study than has been given it heretofore, to ascertain what the requirements are to produce well balanced and well poised artists, aside from their talent or genius for any particular instrument.

To start with, there are too many children with hereditary depleted nerve systems, that naturally take to music, who would be a thousand per cent better off if they chose some occupation or career that did not necessitate such a strain upon the vital nerve forces.

The excitement as well as the over-tension produced by long hours of practice is bound to have its ill effects upon the systems of such pupils as are not naturally endowed with strong nerves that can withstand the continuous grind necessary to attain the technical perfection required of every artist now before the public.

Unfortunately pupils that are equipped with strong nerves, that do not respond to the finer nuances of musical thought, are not the best material to produce artists of the first rank, because a certain sensitiveness is absolutely imperative where the interpretation of fine tonal effects is required.

When children are starting to take up the piano or any other instrument, especially those that are desirous of continuing the work as a profession, a thorough examination should be made. It should be determined whether neurasthenia or any other neurotic condition is hereditary in the family before deciding upon a profession, which often leaves the weak-nerved strewn along the wayside, and makes them dejected and disappointed individuals for all time.

After thorough examination has been made and the pupil is found to be in possession of a powerful nerve system that is at the same time capable of responding to the required assimilation of musical thought, it is next important to find a master who teaches the proper method, as there are too many teachers to-day that follow wrong methods that prove an additional burden upon the pupil and take years of concentration to correct.

### Strain Before a Concert

Just to illustrate some of the various eccentricities of the nerves under tension, we will take for example the solo artist, just ready to go on, the most trying time for the performer. The orchestra is playing the overture, while the artist is pacing the green room, mentally rehearsing every passage of the Concerto which sometimes contains as many as seventy pages of printed music. The slightest lapse of memory in performing it might precipitate the entire musical structure into an abyss of dissonance.

Most artists are in continuous fear that this may happen to them and their career may be ruined by the comments of the press the following morning.

Many singers while rehearsing for the last time before going on find that their upper tones are not responding properly in the last critical moment and the feeling of unrest thus created often brings

on such nervous palpitations that the artist can in no way do justice to himself.

The violin soloist has similar troubles. Just before he is to go on his left hand becomes sweaty, the new E string sounds untrue and harsh and may crack at any moment. One of the pegs has such a dastardly way of slipping and atmospheric conditions always have a pronounced effect on all strings. These are only a few of the possible disasters that may occur to the artist. Small wonder that he is keyed to a high pitch of excitement, especially, when he knows that modern audiences are well acquainted with the works he is performing, and can immediately detect any faults in technique, improper intonation or uneven vocalization.

### Hambourg's Excitement

I recall some twenty years ago in Liege, Belgium, I was in the green room before Mark Hambourg was to go on at a Philharmonic concert, and was surprised at the excited condition he was in. He paced the room like a wild man, racing up and down until the door was opened and he stepped into the arena.

Vladimir De Pachman, who was well known for his nervous eccentricities, had a peculiar way of kissing the hands of every person he met, as well as bowing to waiters in the restaurants and also to the attendants in the concert halls. I remember distinctly after having played with the Philharmonic Orchestra in Berlin some twenty years ago, Pachman came into the green room and in-

sisted upon kissing both of my hands, claiming that they were the most beautiful hands he had ever seen. In reality I have very ordinary mannish hands that certainly do not merit such an outburst of enthusiasm.

I happened to be on the stage of the Metropolitan Opera House in New York on a Sunday night, just as Mme. Louise Homer was ready to go on, and was greatly surprised to see in what a nervous condition she was. Her arms and hands were twitching convulsively, her face was flushed and you could see that she had great difficulty in controlling herself. Still as soon as she stepped upon the stage she appeared calm and composed, and sang with such voluptuous tone quality, with such magnificent interpretation, that the house went wild.

### Artists with Poise

Fortunately, some of the younger artists of the present are bringing greater reserve and mental control along with their individual talents; such artists as Heifetz, Zimbalist, Levitzki, were eminently fitted not only by way of their genius for their instrument, but also fitted by poise and well balanced combination of physical, mental and organic nerve forces, to become the finished artists they are to-day.

Probably one of the most dangerous conditions following excitement or over-tension of the nerve system is the lassitude, the dejection and general depleted condition of the system that follows. To sap the vital nerve force by the continuous excitement inevitable in the profession, as well as by indulgence in other forms of dissipation, is impossible without so pronounced an effect upon the physical condition of the artist that his career may be impeded.

It is therefore important to know that, regardless of the talent or genius of the pupil or artist, powerful mental control is essential in lessening the strain and tension. Plenty of fresh air and sleep must be taken, practising must be more equally distributed and, above all, change of thought, outdoor play and enjoyment must interrupt the continuous grind of over-concentration on any one specific object.

## Blamed for Singing in German Songs She Gave in Norwegian

MILWAUKEE, July 5.—Marie Sundelius, of the Metropolitan Opera, gave a mid-summer concert to a fair-sized audience, the proceeds being for the benefit of the Woman's Guild of Misericordia Hospital. Miss Sundelius has appeared here before and has made a good impression. Her voice has sweetness, range and power.

A distressing incident of the performance, however, was when Miss Sundelius presented some Grieg songs in Norwegian. This proved the signal for several persons in the audience to rise hurriedly from their seats and make a bee line for the box office to protest against presenting songs in "German." The manager explained in a gingerly way that no German had been foisted upon the unsuspecting audience. The explanation was apparently accepted with reluctance.

### SUCCEEDS DEAN BREDIN AT WASHBURN COLLEGE

Professor Stearns's Advent Marks One More Among Many Changes in Fine Arts Department

TOPEKA, KAN., July 19.—Prof. Henry Stearns of Jacksonville, Ill., has been named dean of the Washburn College Fine Arts Department to succeed Dean Elias Bredin, resigned, it is announced by the college. The new dean is a pianist and organist. He studied for three years in Berlin and is a graduate of Chicago University. He was formerly connected with the music department of Christian College, Columbia, Mo., and later went to Jacksonville Women's College, from which he comes to Washburn.

Another change in the Washburn Fine Arts department is the resignation of Prof. Henry J. Dotterweich, head of the piano department. He has severed his connection with the college and will conduct a concert series here this fall. Professor Dotterweich expects to make this a permanent thing in Topeka.

It has become known locally that Professor Dotterweich resigned because the president of the college, Dr. P. P. Womer, declined to permit him to conduct the concert series unless it was con-

ducted as a part of the college work. This Professor Dotterweich refused to do, it is explained, because he saw a too brilliant future in the Topeka music world to give up the chance of conducting the series as he saw fit. Professor Dotterweich and Mrs. Dotterweich will open a studio here in the fall.

With the resignation of Professor Dotterweich the fine arts faculty of Washburn has but two of its members left. Ignatius Tello, violin instructor; Eleanor Kurth, voice teacher, and Miss Mary Humphrey, instructor in public school music, have all resigned. Two years ago Dean Horace Whitehouse, who built up the local music school, and Willoughby D. Boughton, pianist, resigned. This was followed this year by the resignation of Dean Elias Bredin. It is stated that there is a lack of harmony between the Fine Arts department and President Womer. The two deans who have resigned are said to feel that they have not been given a chance to make the most of their opportunities in building up the Washburn Fine Arts department.

R. Y.

Henri Wieniawski's Pietro Guarnierius has been offered for sale in Switzerland, according to a Zurich newspaper. It is the violin on which Wieniawski played during his whole career.

### HUSBAND NOT A GERMAN

Augusta Cottlow Corrects an Erroneous Impression—Gerst a Californian

In connection with an erroneous impression which seems to have become prevalent that Augusta Cottlow, the well-known American pianist, was married in Berlin to a German, Miss Cottlow states that her husband, Edgar A. Gerst, is a Californian, born in Livermore, that State, and that he lived the greater part of his life in San Francisco. They were married in New York.

Miss Cottlow first met her husband during her "prodigy" days on her first tour of the Pacific Coast. Later they met again, when he was traveling abroad with his father, on the night of her first concert with orchestra in Berlin. After a lapse of several years they met again in Frankfurt-on-the-Main, where Miss Cottlow was giving a recital and where Mr. Gerst was studying singing. This was in 1910. In 1911 they became engaged and in 1912 were married in New York City at the Hotel Laureton, where Miss Cottlow and her mother were then residing.

Both Miss Cottlow and her husband, Mr. Gerst, are loyal Americans and the latter proved his patriotism by going into the shipyards of his native State of California and working there until the close of the war.

### 46 YEARS IN ONE CHOIR

Toronto Singer Completes Remarkable Record of Continuous Service

TORONTO, CAN., July 18.—On Sunday last R. Stapells of this city rounded out forty-six years of service with the choir of All Saints' Church. Mr. Stapells, who is eighty-six years old, has a bass voice of great mellowness and expressiveness. He was born in London and was at one time a member of the choir of the Rochester Cathedral in his native land. He came to Canada in 1873 and almost immediately joined All Saints' choir.

The veteran chorister is in remarkably good health, and in spite of his years his voice is still sweet and strong. He is proud of the fact that his eldest son is the organist of the Church of the Messiah, that three of his grandsons are in that choir, and that his youngest son is recognized as a good violinist.

W. J. B.

Ray C. Sawyer Elected Chairman of New Post of American Legion

Corporal Ray C. Sawyer, known in the A. E. F. as the "Musical Godmother of America's Fighting Men," has been elected chairman of the "Semper Fidelis" Post of the American Legion, the first military post to be formed in the country of female reservists of the Marine Corps. Miss Sawyer is also executive secretary of the New York State Headquarters of the American Legion, New York City. Miss Sawyer sent thousands of popular band and orchestra scores, as well as the latest songs, to all branches of the service during the war, extending her work to France, Italy, Russia, Belgium, England, Scotland, Ireland, Siberia and throughout the American possessions and to battleships, transports, hospital ships, cruisers and training camps of the Navy.

French Government to Send More Artists to America Next Season

The French-American Association for Musical Art announces that among other French artists who will visit this country next season, are Micheline Kahn, harpist, who will make her first appearance in America and a return appearance of Magdeleine Brard, the girl pianist who won the *grand prix* at the Conservatoire last season, and Raoul Laparra the composer-pianist. Raymonde Delaunoy, contralto of the Metropolitan forces will also be heard in concert under the management of the Association.

Musicians' Union of Haverhill, Mass., Wants a League of Nations

WASHINGTON, D. C., July 23.—Representative Wilfred W. Lufkin of Massachusetts has presented in the House a petition from the Musicians' Union, Local 302, of Haverhill, Mass., favoring the League of Nations. The petition was referred to the Committee on Foreign Affairs. A. T. M.

LORDSHIP MANOR, CONN.—In honor of the returning soldiers, the Bridgeport branch of the American Legion gave a concert on July 17. The Harmony Four Quartet led by James Saunders gave numbers, and other numbers were presented by the Dunn Brothers and Elizabeth and George Foster.

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## What American Composer Needs in Struggling to the Heights

Not So Much the Help of Cold Cash, Declares John Adam Hugo, as Honest Sympathy and Respect—Where the Critics Help and Where They Harm—Significance of Composers' Fund

By DOROTHY J. TEALL

MANY and various are the roads which lead to Olympus. Olympus itself is various, for it is not all things to all men, but one set of circumstances for the business man, for instance, and quite another for the composer. Even composers, few as they be in this land, may read different meanings into the word Olympus.

But surely there can be no question as to the Olympic glory attendant on having one's opera produced at the Metropolitan. As if to leave no doubt of his having attained the summit peak of the fabled mountain, John Adam Hugo's good fairy not only brought his "Temple Dancer" to production at the Broadway shrine of art but sent the critics to it in a mood of unparalleled kindness, and now caps the climax of his success by winning him the Ravinia Park opera public. John Adam Hugo has made good! But John Adam Hugo is not yet content. And as you talk to him about his work you may find cause to wonder why he should be. Uneasy rests the head that wears a crown, and Olympus is steeper going than lower levels.

If the circumstances of Mr. Hugo's career might be put unreservedly into print they would be seen to have more than personal interest. To take his ups and downs as representative of the native composer's lot would be to give America's musical creators the benefit of a very big doubt, for Mr. Hugo's spectacular success argues the possession of equally unusual abilities. Despite his triumphs, however, he is still in the position of the eminent litterateur who explained his connection with certain commercial enterprises by saying that it was not his poems that supported him but he that supported his poems. Not that Mr. Hugo dabbles in commercialism. Perhaps it would be better for him if he did—if, indeed, he could. But further than to teaching he cannot descend from his creative heights. And teaching, as everyone knows, is not such a far cry that resort to it should prove of much business advantage. What is more to the point is that every hour, every minute that is given to teaching is just so much taken away from composing.

### The Luxury of Composition

"It took me three months to do the mere copying of 'The Temple Dancer' score," Mr. Hugo explains. "I couldn't afford to hire the work done, and had to give up my teaching for a considerable length of time in order to do it myself. If my symphony, a big thing, I think, should be produced, that would mean another very considerable expenditure of time and money without return. As for the actual labor of composition, a man must be a prize juggler and must also have luck emphatically on his side not to make that a luxury so expensive that it is practically prohibitive. You might almost say that it is a terrible handicap to have a creative gift. How would Beethoven and the other giants of music have got along without the patronage system of their times? No matter how proud and independent a composer might be he would have been better off a century or two ago than to-day. There is no such thing as a patronage system here and now, as indeed why should there be, so far as the mere money end of the matter is concerned? A composer gets to the place where he doesn't care very much how he lives, so long as he does live and can do his work.

"It is more sympathy and respect that the American composer needs than cold cash. Strangely enough, the disappearance of the patronage system, or rather the lack of it, since America has never had it, is conspicuous above all else for depriving him of that appreciation which is his birthright.

### Case of the Critics

"The most vicious aspect of the situation, it seems to me, is the attitude of

the critics. I have no personal grudge against them; they have treated me fairly, if not always gently. But I have seen many of my colleagues go under from their attacks, and when you have sailed in the same boat with a man you



John Adam Hugo, Whose Opera, "The Temple Dancer," Was Produced at the Metropolitan and Now is to be Heard at Ravinia Park, near Chicago.

have a fellow feeling for him. Honest criticism is worth its weight in gold, but it is not such criticism that is most prevalent.

"Almost everyone spoke of the voice parts in my opera as being written too high. As a matter of fact, they are not. I offered to change some of the music that fell to the lot of Florence Easton in the Metropolitan production, but she assured me that she could sing it easily and would rather do it the way I had originally conceived it. The trouble is that certain sounds cannot be pronounced with proper clarity on a high tone. Why should they be? Does anybody really suppose that an audience expects to gain an understanding of an operatic text by means of anything but a reading of the libretto?

"Everybody seemed to feel, however, that the voice parts in 'The Temple Dancer' were set too high; and so for the Ravinia production I have made several changes. That is an example of the way in which a composer may profit from unbiased criticism. He can never profit from the kind of criticism that kills. Suppose my opera had been condemned as so many composers' worthy efforts have been, would it ever have got a hearing before another public, as it will now that the Ravinia Opera Company has applied for and been granted the performance rights, and should I ever have had the chance to show what I had learned from the comments which were made on it? Suppose Wagner had never written another opera after his first effort, 'The Fairies.' The critics who accused me of Wagnerianism would have had to find fault with me on some other score, for Wagner's name would have been unknown to them, and that justly.

"As a matter of fact, I cannot rightly be accused of copying anyone, Wagner or any lesser musical god, for while of course I study and love his great works as I do everything else in music which seems to me worthy of love and study, I don't remember them, at least not in the way I would have to in order to reproduce their effects in my writing. If you're to get anything done in this world you must be so full of your own project that there is simply no room in your mind for anything else.

### Hardships in Europe

"As people have been told more than once by now, my training was obtained abroad, and I lived in Europe so long that I feel some confidence in my ability to contrast the European and American attitudes fairly. In Europe I suffered enough, heaven knows, what with one money difficulty after another. My father died, and after spending a lot of time and money in preparation for a pianist's career I broke down and wasn't able so much as to touch a piano for seven years. Yet in spite of the hardships and the very real mental agony that marked much of my time there, I was better off, musically speaking, in Europe than I am here in my own country even now when I have achieved something of a success. The reason is simply this, that Europe respects art and artists, while America doesn't. Perhaps the strong sense of nationality that the war appears to have roused in our people will have some effect in waking them to the realities of the situation.

"You know, one of the other pet remarks of the critics about my opera was that it was 'too European.' How can American composers help being European in their attitude and technique when it is only Europe that offers them opportunities for training, both academic and practical? Whether because of the war or not, many of the world's best teachers are now in America, and that, let us hope, will have a very decided effect on the public's opinion of creative musicians as well.

### The Composers' Fund

"That such a change is actually coming over the spirit of our public may be seen. I think, in the agitation for a composers' fund. Such a fund would not assist the young man who has talent and needs leisure for giving expression to his musical ideas. No plan can be elaborated that will help the beginner without harming him at least as much as it helps, I think. It is good for the beginner to have to prove himself. Suffer he must in the process, but out of his suffering come the sturdiness and self-reliance that an original worker in art absolutely must have. A composer isn't a lap-dog, that he should be made to eat out of rich men's hands.

"But it is right and fitting that his maturity should have recognition and support. When his work has won notice as good work, the composer might justly expect that his public would relieve him of the purely business worries that drain so much of his energy. He should be allowed the leisure necessary to the conception and elaboration of new works. These considerations, however, are quite subsidiary to that of the uplifting and heartening effect the mere existence of such a fund would have on our composers, young and old alike. As I have pointed out, the beginners would not have their paths smoothed by any such project, and the older ones can manage to swim by themselves, somehow or other, whether they are helped or not. It is the psychological effect that makes the proposal so important.

"Personally I look upon all that I have had to go through simply as a matter of fate. I am not unwilling to be American! In fact, if I write another opera it will probably be on a native play that has proved itself a good thing with the public. The only question is where am I to find it? I waited eighteen years before I found the book I wanted for 'The Temple Dancer.' I had written an opera many years before—a mere *Jugendschrift*. Ricordi let me play it for him and commended it, but said I needed a livelier libretto. Librettos are not to be bought in Italy for less than \$2,000, so I had to do without. And it was not till a long while afterward that I found Mme. Bell-Ranske's poem. Now if any native dramatist can and will turn out a play that will be both fanciful and adaptable to the operatic stage, and win itself a place in the public's affections when presented on the regular stage—well, here's his chance. Meanwhile, I teach and try not to have too many inspirations for symphonies, concertos, songs and so on, to make life livable on the terms that an American composer is forced to reckon with."

## FINISH GALLO PLANS FOR ENGLISH OPERA

Artists Engaged and Tour Booked—Mills, General Manager—De Angelis to Appear

Considerable interest was aroused some time ago in the announcement that Fortune Gallo, the successful impresario of the San Carlo Opera Company, was going to put out an English company this season.

Plans for the Gallo English Opera company have been practically consummated, and the organization of the company is progressing rapidly. The artists have been engaged, the scenery built, and the tour entirely booked. The company will be heard in elaborate revivals of some of the most popular operas of the Gilbert and Sullivan school, among which will be "The Mikado," "Pinafore," "The Pirates of Penzance" and "The Chimes of Normandy." The tour of the company will embrace the principal large cities of the country extending to the Pacific coast, and includes a brief season in New York City in the early Autumn.

Associated with Mr. Gallo and a partner in the enterprise is Bradford Mills the well known concert manager, who is general manager of the new company. Mr. Mills will direct the destinies of the English company, while Mr. Gallo will remain at the helm of the San Carlo forces. In addition to a large roster of well known singers, the company will carry a large chorus and orchestra under the leadership of Max Bendix.

The principal comedy rôles will be in the hands of the popular comedian, Jefferson D'Angelis, whose return to the rôles which he made famous earlier in his career, will be welcomed by admirers throughout the country. Another surprise which awaits the opening of the company is the début of the Japanese prima donna, Hana Shimozumi, who will play the rôle of Yum Yum in the "Mikado." Miss Shimozumi is a San Francisco girl who has been attracting considerable notice on the coast during the past two years in concert. During the recent visit of the San Carlo company to San Francisco, Mr. Gallo and Mr. Mills heard Miss Shimozumi sing, and immediately engaged her for a term of years. She will be heard with the English company in the "Mikado" and "The Geisha," and later in "Madama Butterfly" with the San Carlo company. It is the purpose of Mr. Gallo and Mr. Mills to produce the old operas as nearly as possible as they were originally given with faithful attention to traditional detail.

### DOROTHY JARDON SCORES

Chicago Opera Soprano Appears at Bay-side, L. I., Event

What was described by no less an authority than Mr. Ziegfeld himself as one of the biggest and most successful shows ever staged by a private club took place on Saturday night, July 12, at the Bay-side, L. I., Yacht Club. The affair was staged in the open air, on the rolling terraces by the side of a moonlit bay, by Ned Wayburn, and ran from dusk to after midnight. Some of the most prominent performers in New York took part. Among them was Dorothy Jardon, prima donna soprano of the Chicago Opera Association. She was the only grand opera star on the bill, and her appearance was not only the signal for an outburst of enthusiasm but afforded a fine and delightful contrast to the rest of the program. Miss Jardon is spending the summer at Bayside, busy with her study of important rôles she is to sing with the Chicago organization next season. On this special occasion she was in splendid voice. She sang *Santuzza's* air from "Cavalleria Rusticana," and followed that with Arthur A. Penn's "Smilin' Through," accompanied by the composer, also a resident of Bayside. Miss Jardon sang it beautifully and won a whirlwind of applause after it.

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CHARLES CITY, IOWA.—Mary L. Caldwell, piano instructor in New York, is spending her vacation with her sister here and at her summer home in Nashua. She will reopen her studio in New York Sept. 15.

CHARLES CITY, IOWA.—A boys' band of forty pieces has been organized at the Eldora Reformatory, Eldora, Ia. The band will play at the State Fair this fall and will be accompanied by a quartet for solo work.

TORONTO, CAN.—Dr. J. D. Logan, a former musical editor of the *Toronto News*, who served with the 85th Battalion, has been appointed special lecturer in Canadian Literature at Acadia University, Wolfville, N. S.

WASHINGTON, PA.—A performance of Gounod's "Gallia" was given at the Third Presbyterian Church on July 13, under the direction of Alice Andrew. The soloists were Mrs. Helen Boise Paxton, Margaret Dille and Esther Gibson.

BURLINGTON, VT.—Anne McLeary, of the piano department of the University of Vermont, and Claire Dudley Buck, for several seasons head of the department of expression, gave a joint recital, July 17, at Howard Relief Hall and drew an overflowing audience. They won much applause.

MCMINNVILLE, ORE.—At the recent commencement exercises of McMinville College, the concerts and recitals of the Conservatory of Music were of customary excellence. Two received the degree of Bachelor of Music: Esther Louise Smith, Yakima, Wash., and Gladys H. Strong, Roseburg, Ore.

BURLINGTON, VT.—John W. Nichols gave the first of a series of lecture recitals at the university gymnasium recently before a large audience. His program included European, African, Asiatic and American folk songs, and following the program he led his audience in a short "sing."

BRIDGEPORT, CONN.—Mary Louise Peck, pianist-instructor, and active in musical circles here for a number of years, represented the Wednesday Afternoon Musical club at the eleventh biennial convention of the National Federation of Musical clubs held recently in Peterborough, N. H.

RIDGEFIELD, CONN.—Charles Wade Walker, of this place, has been engaged to conduct the choir of the Episcopal Church, South Salem, N. Y. This is in addition to his present position as organist and choirmaster of the Gilbert Memorial Congregational Church of Georgetown, Conn.

RUTLAND, VT.—The voice and piano pupils of Evelyn A. Tatreau gave a recital at the Baptist Church recently. Among those who appeared were Earle Archer, Malcolm Jerry, Richard Gillam, Theodore Longe, Ernest Routier, Adolphus Mercier, Bernard Mercier, Gretchen Burdike, Persis Dodds, Gladys Euna and Jessie Chase.

HARRISBURG, PA.—The Navy Glee Club, under the direction of Jerome Swineford, with E. M. B. Bowers at the piano, gave a concert on July 9 that afforded unbounded pleasure. The high lights of the concert were the negro spirituals with solos by C. Rueckert and Mr. Suttor. Solo numbers were given by Mr. Schott, and by the director, Mr. Swineford, with E. M. B. Bowers at the piano. The Navy Glee Club is completing a four months' tour for Navy publicity in the interest of recruiting and will return to the Training School at Hampton Roads early next week.

MORGANTOWN, W. VA.—A reception was given to Mrs. Anna Louise David, the New York harpist, by Judge and Mrs. Frank Cox, whose guest she has been for the past two weeks. Those present included the members of the Woman's Music Club, and Mrs. David entertained them with ten numbers on the harp. She was assisted by Max Donner, violinist.

TACOMA, WASH.—Margaret Dirks, an accomplished pianist of Boise, Idaho, who has for the past year directed the music at Margaret Hall, a girls' academy of that city, is spending the summer in Tacoma. J. P. Nason, composer and director, has opened a summer school for violinists in Tacoma with courses covering a period of five weeks.

BANGOR, ME.—Grace M. Bramhall of Brewer, well-known organist and one of the most accomplished musicians and music teachers in this section of the State, became the bride last month of Edwin Lewis Howes of Bangor. Mrs. Howes was for a long time organist of the old First Parish Church and has for several years held a similar position with the Columbia Street Baptist Church, both of Bangor.

MONTREAL, CAN.—Vessella's Italian Band, at Dominion Park, played popular programs to large audiences last week. Loisa Robinson, soprano soloist, sang operatic selections and ballads. Musical activities next year in the local field will be extensive, judging by plans being laid by the different managers here. Miss Boyce has already announced Scotti and his operatic organization for two performances.

TORONTO, CAN.—Ethel Jay, pupil of H. E. J. Vernon, has been appointed contralto soloist of Clinton Street Methodist Church. Marjorie Hedges has been appointed soprano soloist of High Park Methodist Church. The scholarships offered by Ernest J. Farmer of the Hambourg Conservatory of Music have been awarded, the beginner's scholarship to Florence Davidson, and the advanced to Florence Craig.

BURLINGTON, VT.—A choral society has been formed by members of the Summer School of Music at the University of Vermont and by lovers of singing in the city. The officers are: Chairman, Prof. F. B. Jenks; secretary-treasurer, Mrs. G. I. Forbes; executive committee, Prof. Jenks, Mrs. Forbes, John W. Nichols, director of the vocal department of the Summer School, and Charles Lee Tracy, head of the piano department.

MEMPHIS, TENN.—Laverne de Shazo is now coaching with Eugenio di Pirani in the Berkshire Hills of Massachusetts. She is one of the city's rising young artists, and she will make her debut as a concert pianiste in that city on Oct. 7.

Elizabeth Mosby will take her vacation at Mont Eagle after a successful teaching season. Susie Booker will go to Colorado for a few weeks, as will Mrs. Mary Bolling Chapman.

HARRISBURG, PA.—The ninth annual concert and commencement exercises were given at the Dunmire School of Music recently, in the auditorium of The Technical High School. The performers included: Annamary DeVerter, Frances A. Weidenhammer, Miriam Josephine Lentz, Mabel A. Mack, Elmira Bricker, Marie Anna Long, Miriam L. Mengel, Robert B. Drum, Grace White, Viola Mae Aurentz, Goldie and Helen Rosenberg. An address and presentation of certificates and diplomas was given by the Rev. Dr. George Edward Hawes, pastor Market Square Presbyterian Church.

LEWISTON, ME.—Lewiston sent the only delegates from Maine to attend the convention of the National Federation of Musical Clubs at Peterborough, N. H. They were Elizabeth Litchfield, president of the Philharmonic Club, and Mrs. Willis M. Abbott of Auburn, a member of the same club. This is the first year the Philharmonic has sent representatives, previous conventions having been held in distant cities.

ALBANY, N. Y.—Ford Hummel, violinist, has been engaged as violin instructor at St. Agnes school for next season. Edmund D. Northrup, baritone soloist at the First Presbyterian church, will soon go to New York to study for opera under the direction of Giuseppe Bambosch, conductor of the Metropolitan Opera. George Yates Myers, has resigned his position as organist of St. Vincent de Paul's church, and has moved to New York with his family.

WASHINGTON, D. C.—Music formed a feature of the graduating exercises of the Wilson Normal School, when the graduating students gave a program of choruses. An interesting feature was a group of children songs by Bernice Randall, one of the directors of music of the local public schools. The musical program was in charge of Miss Randall, with Edith B. Athey, also of the music department of the public school, at the piano.

DETROIT.—The pupils of Carl Mann, of the Detroit Conservatory of Music, were heard in recital assisted by Esther Berlin, pianist, pupil of William G. Schenk. Those heard were Edward Goudish, Viola Liebig, Clara Goldenberg, L. E. Fisher, Clara Karnowski, H. G. Davenport, E. Loxterman, Alma Budzier, Walter Keenbring, Clara Berlin, E. Sanger, Cal Bennet, Anna Faber, Elsie Karle, B. A. Grossman, Otto F. Mann, Walter Neff and Julia Beelawski.

RIDGEFIELD, CONN.—Charlotte E. Davis presented her piano pupils in recital on July 16. Those heard were: Madeline Coleman, Marie Stone, Grace Copes, Viola and Faustina Scott, Julia Robinson, Hilma Nash, Helen Adams, Josephine Davis, Isabel Mullen, Anna Ferguson, Margaret Baldi, Margaret Mastin, Mabel Allan, Ruth Eccard, Margaret Creagh, Mary Copes, Leona Bedient, Annie Neth, Ethel Davis, Kathryn and Adelmarr Bryon and Charlotte Davis.

BRIDGEPORT, CONN.—Much enthusiasm is being aroused in Bridgeport by the noon "sings" which are being held under the auspices of the Y. M. C. A. Department of Music and Recreation in Industry. Alvin W. Bearse, musical director, has organized choruses in the plant of the Automatic Machine Company, the Bridgeport Brass Company, both main and union branches, International Silver Company, Bilton Machine Tool Company, Acme Shear Company, Holmes and Edwards factory and others have the matter under consideration.

WASHINGTON, D. C.—At a recent piano recital by the pupils of Pearl Waugh, the following aspirants took part: Frances Lloyd, Lillian Robbins, Helen Gregg, Anne Blanton, Elizabeth Young, Dona Pollock, Katherine Buynitzky, Josephine Thompson, Pricilla Iisley, Winifred Michaelson, Herminia Ellis, Louis Ryan and Mrs. Helene William Affleck. The students were assisted by the Philharmonic Trio, composed of Ruby Sanford, violin; Ruth Jones, cello, and Mrs. Affleck, piano.

BANGOR, ME.—Teresa Elizabeth Tuck, daughter of Mrs. Elizabeth Tuck, well-known teacher of the Faelton system of pianoforte in this city, at the home of her mother, became the bride of Lawrence R. Thurston, formerly of this city. A brief musical program preceded the ceremony, with solos by Eleanor Boardman of Beebe River, N. H.; A. Stanley Cayting and James D. Maxwell. The wedding march was played by Wilbur S. Cochran, organist of the Unitarian Church; A. Stanley Cayting, violinist, and James D. Maxwell, cellist. Mrs. Thurston has been prominent in musical circles in this city and in Boston, where, since her graduation from the Faelton Piano School, she has been a member of the faculty.

PORTLAND, ORE.—Mrs. Ethel Barksdale-Warner presented her piano students in informal recital during the week in Lincoln High School Auditorium. Dr. Stuart McGuire, baritone, assisted, Mrs. Warren being the accompanist. The students presented were Clarence and Gladys Foster, Cordelia Jodson, Sarah, Louise and Robert Roake, Yette Rogers, Mildred Wharton, Elizabeth Tenneson, Nona and Ruth Peterson, Idamae Schloth, Verna Crowell, Ruth Green, Hazel May, Anna and Frances Stewart, Walter Danziger, Louise Church and Jane Bodine.

ALBANY, N. Y.—Marguerite Heisler, leader of the music section of the fine arts department of the Woman's Club of Albany, has announced three meetings for the coming season. The first will take place in November when Florence Jubb, pianist, head of the music department of St. Agnes school, and Mrs. Mabel Davis Rockwell of New York, soprano, will give a lecture recital on "Shakespeare and Music." In January, Victor Viart, official lecturer of the New York Philharmonic, will give a lecture recital on "The Music of France, Russia and Finland." Mrs. Andrew MacFarlane of Albany, associate leader of the section, will give a recital of chamber music at the March meeting.

PORTLAND, ORE.—Mrs. L. H. Edwards of the Oregon Conservatory of Music presented in recent recital the junior students who had received one full grade during the year. Those participating were: Evelyn Kewin, Bernice Henzie, Ruth Lents, Helen Holmes, Helen Ernst, Eloise Kelsey, Mildred Nelson, Mabel Kugil, Alice Henderson, Grace Sneed, Hazel Reid, Evelyn Schmidt, Mrs. F. P. Saddler, Lorena and Delpha Hurlburt, Kenneth Stout, Robert McLaughlin, Edward Robinson, Charles Danford, Jack Ferris, Richard Sneed, Konrad Stojewa and Antoine Weyd. The piano solo, "Marche de Concert" (Willenhaupt), was artistically performed by Evelyn Kewin, daughter of Mr. and Mrs. T. Kewin.

PORTLAND, ORE.—A recent piano recital of merit was given by the pupils of Mary Cauthorn at the Arleta Baptist Church. The following were presented: Margaret Fowler, Celia Sable, Hazel Klamt, Merle Gallings, Douglas Cruikshank, George Currie, Dorris Currie, Majorie Curtis, Harry Lachance, Lena Agron, Irene Whitney, Melvin Blevens, Chester Blevens, Gladys Powell, George Cruikshank, Dolly Honeyman, Luwinne Whitman, Norman Mahan, Jimmie Erdt, Ona Williamson, Thelma Beach, Alice Brewer, Margaret Lachance, Ruth Adams, Lucile Rucker, Ethel Klamt, Thelma Hay, Gladys Fowler, Fern Mahan, Florence Toyer, Orpha Myers, Benjamin Pollock and Esther Lindloff.

WASHINGTON, D. C.—Music is forming a special feature of many of the church services during the summer season. The First Congregational Church recently offered an oratorio program when the soloists were Mrs. Rifenberg, soprano, and Charles Bright, basso, with Edward Mueller as organist and director. Dr. William Stansfield, organist, in charge of the music of the Church of the Epiphany, has inaugurated twilight organ recitals. Vocal numbers were given by Mrs. Hugh Brown, soprano; George Sanderson, tenor, and Ambrose Durkin, bass, at a recent concert. The Church of the Covenant offers special musical services, a recent one including numbers by Mrs. Beulah Harper Dunwoody, contralto; Herman Rakemann, violinist; Richard Loreberg, cellist; Claude Roberson, organist, with Lieut. J. W. Sietsema, precenter.

BRIDGEPORT, CONN.—Elmer F. Joyce, organist-composer, has closed his studio and has gone to his bungalow, "King fisher lodge," at Musicolony, Shelter Harbor, R. I. Mr. Joyce has been entertaining lately Mrs. Elmer F. Beardsley and Mrs. Lena-Mason Barnsley. Mrs. Beardsley is organist and choir director of the United Church and Mrs. Barnsley is soprano soloist in the choir. Mr. and Mrs. Herbert A. Strout have been entertaining Alfred Hereaux of Branford, a former classmate of Mr. Strout's at the Perkins institute. Mr. Hereaux is a blind violinist of rare ability. Mr. Strout is leader of the People's chorus.

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## HOW ARMY MUSIC HAS BEEN EVOLVED FROM HURDY-GURDY CLASS TO PRESENT STATUS

Harrison Keller, Boston Violinist, for Seventeen Months Army Musician and Bandmaster, Tells of Metamorphosis—The Inefficiency of the First Bands, and How They Were Improved—"Red Tape" Prevented Men from Getting Instruments and Music—A Use for the Army Bands in Peace

BOSTON, July 19.—The importance of music in military life is now generally recognized in this country as it has long been recognized abroad. Many persons do not know, however, that at the beginning of the war, neither the government nor the military authorities believed or even suspected that first class music might be as much of a necessity as first class guns. The change in the official attitude toward music came partly from foreign example and largely from the untiring efforts of the musicians in the committee on training camp activities.

The reorganization of our military music had many attendant difficulties which are now recalled with amusement by the musicians who experienced them, though at the time their humorous side may not always have been uppermost.

How the bands evolved from the hurdy-gurdy stage into really fine musical organizations is described by one who assisted at the metamorphosis, Harrison Keller, a well-known violinist of Boston. Mr. Keller spent seventeen months in the army, four months as a band musician at Camp Devens before the reorganization, six months as bandmaster of the 301st Artillery Band when the changes began, and seven months over-seas as band-master under the new régime. It was Mr. Keller's band which was first augmented to fifty players for the purpose of demonstrating the manifold superiority of a band of fifty over the old style formation with only twenty-eight players.

Going to camp with the viewpoint of a professional musician, Mr. Keller found that the military attitude toward music at that time was decidedly different if not actually antagonistic.

"The civilian going into the army," explained Mr. Keller, "found it difficult to adjust himself to army methods. For instance, the authorities did not realize that a band had to be trained; they thought that as soon as a band was formed it should be able to play. Then with a sudden enormous increase of the army and the consequent formation of new bands, there was an immediate need of band leaders. The government met this by issuing orders to the various musical organizations already established, such as little bands in regular forts and garrisons, to furnish the necessary quota of band leaders from their ranks. No examination was made into the men's qualifications for the positions. In one case the leader of a small band in a regular garrison was required to furnish seven band leaders for one of the newly formed cantonments. Not wishing to part with his best players, he sent the seven poorest who could most easily be spared. These men were then made conductors

of bands which contained musicians from civilian life who knew infinitely more than they did.

### Band Leaders, Not Musicians

"I began by playing saxophone in a band of only eight pieces, and our first duty was to play for 'retreat.' The conductor, who had had the honor thrust upon him in the way I have just described, told me that he had never conducted a



Harrison Keller, Boston Violinist

band before. He did not know how to start or stop the band; he had to get the drummer to start the band by 'rolling off' as in done in parades. That band grew until it had seventeen men; then the conductor realized that it was too much for him, so he resigned and went back to his original position of clarinet player. The hiatus came when we played a selection from 'Cavalleria Rusticana' and he got hopelessly lost because he did not know how to beat the retards and changes in tempo. There were many men forced into such embarrassing positions through no faults of their own.

"The band leaders were at that time appointed by the colonel of the regiment, who usually was not a musician. In the reorganization of the bands, band leaders received commissions and to obtain them were obliged to pass examinations in conducting, instrumentation and general musical ability, so that in the end the best musicians came to the top and became bandmasters."

Mr. Keller was among the first to qualify for the position of bandmaster, and was placed at the head of the band in which he formerly played.

"Then," continued Mr. Keller, "we began regular training. We divided the band into different sections and each section was placed under the direction of a competent man who understood his instrument and could teach the other men in his section. There was a regularly organized schedule of practice. In the morning after getting barracks into shape, each section went into a practice room and had mechanical practice under its section leader. This consisted of scales, tone production and breathing, followed by rehearsals of the complete sections. Difficult passages were analyzed and rehearsed in sections so that in this way the details were all taken up and straightened out in the practice rooms, leaving only balance and finish to be worked for in the full ensemble rehearsals.

"We usually gave our morning rehearsals to serious works which later formed the basis of our repertoire. Three afternoons a week we had rehearsals for marches alone. The other three days we had blackboard drill on fundamental harmony and ear training, with the result that the men finally became very efficient in ear tests. We had them in the form of the old-fashioned spelling matches; the men formed two lines and competed in ability to name intervals accurately. That system of practice was carried out until the very end. We covered a great deal of unconventional band literature, for in addition to using the standard American arrangements we adapted many French scores.

### An Unpleasant Feature

"The Reveille March was one of the worst features of our life. We had to get up every morning before reveille, usually at 5.30, and march through all the regimental streets playing a march. Often it was too dark to see music and we had to play from memory. Also it was so cold that it seriously injured the men's lips. There were some things, too, about which I never could understand the combination. For example, I never could understand why they always combined boxing matches with concerts. We had to play in the intermissions between fights. During one match one of the contestants was knocked clean off the stage and fell onto the drums.

"There was a great deal of rivalry between brigade bands and the first real stimulus my men got was in winning the band contest. That led to numerous concerts in and around Boston.

"I think the most effective playing the band ever did was at our departure from America. We left camp in the dead of night and in pitch darkness, all lights being forbidden. We traveled in the train for three hours with blinds down and without knowing where we were going. Finally about four o'clock in the morning we reached our place of embarkation, and while we were all waiting in a large bare shed, which acted as a sounding board, the band played the well-known march based on 'Onward, Christian Soldiers.' The effect on the men was the most impressive I have ever seen; it seemed to give them new life.

"Speaking of the stimulating effect of band music, it was during a concert in the hospital grounds at Bordeaux that a shell-shock patient suddenly recovered his voice, while we were playing, and rushed shouting about the place. The doctor thought that the vibrations of the music were responsible.

"Our band was organized to full strength before the order went through increasing all the army bands to fifty players, for we were used as a demonstration of what a band of fifty could do. We were therefore nearly full strength before going abroad, but the bands that went across with only twenty-eight were handicapped in getting additional men and instruments after they reached Europe.

### "Red Tape" Deters Work

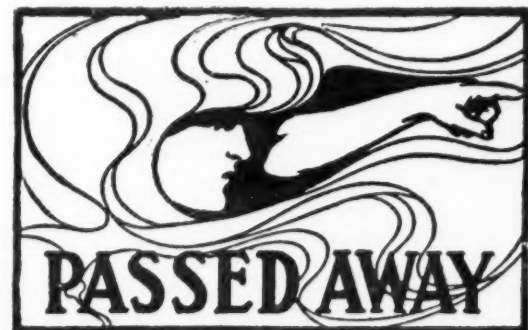
"The government purchased a large number of band instruments to equip the additional players when the bands were raised to fifty, but red tape made it almost impossible for the bands to get hold of these instruments. I was told at general headquarters that they had a large warehouse stacked high with band instruments for enlarging the bands. We needed several more instruments badly, but in spite of the efforts of our colonel and myself we were unable to draw out a single instrument! Other band leaders have since told me that they were also unable to draw anything from this supply. We made applications which had absolutely no result, no explanation was ever given, and I do not know why we were unable to get any of these instruments.

to fifty players the allowance for music for the bands was also increased. The government did not give this additional music directly to the bands, however, nor would it give the allowance to the leaders to purchase their music. Instead the government issued an order that catalogues of American band music should be issued to the leaders, who should then send in a list of what they wanted, after which the music was to be imported from the United States by the Quartermaster's Department. If you know how long it takes to get anything through the Quartermaster's Department you will realize the hopelessness of trying to get music in this way. As a matter of fact we never even received the catalogues; we simply bought what music we wanted with our own funds.

"At one of the early stages of discharge apparently no value was attached to the band instruments and music which were now no longer needed by the army. After the men had taken the greatest care of their instruments and music, what was their chagrin to learn that the instruments were to be junked and the music burned!!! Fortunately, the protests of the music committee put a stop to this, and arrangements have now been made to sell these instruments at a liberal discount to any of the enlisted men who may wish to buy them, the remaining instruments to be sold to schools and institutions which need them for their bands.

"It was really through the untiring efforts of the committee on camp music, of which Wallace Goodrich was chairman, that the band was rescued from what seemed at first to be a hopeless situation and was developed into an organization of real merit. It was an enormous task to convince the government of the necessity for music in the army. The fact that European military music was ahead of ours was perhaps the most effective argument.

"In Europe military bands have probably done more than any other musical organization to bring good music to isolated communities which are out of reach of orchestras. It would seem now that we have in the community all these trained bandmen from our recent military bands that this musical ability should not be wasted. Civic bands should be organized with these men as nuclei." C. R.



### Ernst Wollett

CHICAGO, July 19.—Ernst Wollett, the well known violoncellist, died recently at his home in this city, aged fifty-one. Mr. Wollett was a prominent member of the Chicago Federation of Musicians and for two years served as its president. He was also a member of the St. Cecilia Lodge, F. and A. M. Born in England in 1867, Mr. Wollett came to America in 1871, and acquired his early training on the 'cello from Meinhard Eichheim, for many years leading violoncellist and teacher in Chicago. For more than thirty-five years Mr. Wollett was identified with the musical life of the Middle West.

### William B. Hammond

PROVIDENCE, R. I., July 20.—William Brown Hammond died at his home here early this month, aged fifty-six. Mr. Hammond, blind from childhood, was a teacher and composer of reputation. He had been prominent as a music teacher for more than forty years. In the field of embossed music, he was a pioneer, and during his life copied nearly a thousand pieces of music, which he had embossed from dictation. In addition to this, he was skilled in playing the organ, piano and flute, and had a fine baritone voice. A. H. C.

### Vernal S. Northey

Vernal S. Northey, father of Caro Roma, the musician, died on July 12 at East Oakland, Cal. Mr. Northey was ninety-two years of age and a native of Hallowell, Me.

### Agnes F. Bernard

Agnes F. Bernard, daughter of the late Carl Bernard, an opera singer, died in Mt. Sinai Hospital, New York City. She was buried on July 22.

"It was a living, dashing performance and FRANCES NASH deserves all the applause that was lavished upon her." (Chicago Daily Journal, Feb. 9, '19.)

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## Marie Tiffany Wants to Know Why German Singers Remain in U. S.

"Shall We Stand for German Opera at Lexington?" Demands Metropolitan Soprano—Sees American and English Composition Making Great Strides

"WHAT do you want to talk about?" said the interviewer to Marie Tiffany, the Metropolitan soprano.

"Oh, I don't know!" replied the singer. "I always catch lockjaw or paralysis or something when I'm interviewed. Why do you suppose it is?"

The interviewer didn't know, and having disclaimed any pretense of being the pestilence that walketh at noonday, silence fell.

"What is this," said Miss Tiffany after a moment, "that I saw in the paper this morning about German singers giving German opera in German at the Lexington Theater this winter? Is it really true? Are we going to stand for it?"

"That is the question," quoted the interviewer.

"But why should we? And why are they still here at all now that there is nothing to prevent their going back to their unpleasant country? Do you remember Ober's throwing a fit on the stage during a performance of 'Canterbury Pilgrims' when the declaration of war was announced? She wrung her hands and cried out, 'Oh! if I could only go back! If I only could go back!' But you see, she hasn't gone. None of them has. As a matter of fact, I don't suppose you could separate them from the United States with a shoe-horn. They probably consider themselves good Americans by now."

"And yet, when you come right down to the fine points, just what is an American? There is a *flair* for American singers at present and so everyone, nearly, is 'made in America' or gives any excuse for being called an American. Of course, I really am!" she added with a laugh. "I'm glad to say I'm a really-truly article of the California variety!"

### American Teachers

"But, after all, it's perfectly easy to understand. Even before the beginning of the war, American musicians were beginning to realize that there was an op-



Photo by the Illustrated News

Marie Tiffany, Soprano, Metropolitan Opera Co. No. 1. Looking for a Score.



Photo by Victor Georgy

No. 2. A Recent Portrait

portunity over here as well as on the other side, and that American teachers were in no way inferior to European ones. Of course the war made it necessary for the American student to remain in his own country, but I am sure it was only a question of time before he would have decided to do so anyway.

"Then you think that there will not be the rush of students to Europe that there was formerly?"

"That remains to be seen, of course. They may go over in search of that vague thing known as 'color,' but sooner or later they will realize that there is just as much of it here on this side."

### Strides in Composition

"In the field of composition, too, the strides have been enormous not only in the United States but in England. You've no idea how difficult it was at first to make any sort of program without one's Schumann and Schubert, not to speak of a host of modern German composers. The American composer, true

to his type, saw the opportunity and improved the quality of his compositions to an unbelievable extent besides increasing the output, and of course the English composer did, too. You would be surprised at the number of really good songs they have produced, so that soon when the world has settled down to its normal state once more, we shall have an infinitely larger fund of songs from which to make our programs."

"Then you think the great American composer is on the way?"

"I do unquestionably. We have had composers in America only a little more than a century. Isn't that the answer? Of course we have had the benefit of all the six centuries of European composers, but that is not altogether the same thing. And I am perfectly sure that the great American composer is not 500 years off."

"And now," looking at the clock, "I must be off. Do you mind? I have a séance with my accompanist."

The interviewer did mind, but he had to go just the same. J. A. H.

interpretation. An enjoyable feature was the singing of Mr. Strauss, who, accompanied by Theresa Ehrman, presented several numbers. Mr. Strauss is one of our most popular singers, possessing a tenor voice of great beauty as well as the secret of using it.

Louis Persinger, concertmaster of the San Francisco Symphony Orchestra and director of the Chamber Music Society, has returned from New York, bringing with him a number of chamber music novelties, some not yet published. The season will open in October, six regular concerts and six popular concerts being scheduled. Engagements have also been made for several out-of-town concerts and the season promises to be a busy one.

At the last meeting of the San Francisco Chapter of the Guild of American Organists an interesting program of compositions by California composers was given.

On Wednesday evening the Pasmore Trio appeared in a concert at Wheeler Auditorium, University of California. The young ladies composing this trio claim special interest in San Francisco, their home city, where since childhood they have studied and played together without change in the personnel of their organization. Mary Pasmore, violinist; Dorothy Pasmore, cellist, and Suzanne Brooks-Pasmore, pianist, have each won recognition, all having received their training under acknowledged masters of their several instruments. The sisters spent three years in Berlin and have a record of thirty-four appearances together while there.

Robert E. Clark, singing director of the International Committee of the Y. M. C. A., has arrived in San Francisco for the purpose of inaugurating neighborhood singing under the auspices of the local association. Free classes for those who wish instructions in leadership will be formed, beginning on Tuesday evening and continuing until Aug. 8.

The Riccally String Quartet gave a pleasing program Sunday, July 6, at the Greek Theater, Berkeley. On July 13 at the same place Lincoln S. Batchelder, pianist, and E. Harold Dana, baritone, appeared in an interesting program.

E. M. B.

### BRIDGEPORT BOOKS ARTISTS

Wednesday Afternoon Musical Club Will Present Noted Musicians

BRIDGEPORT, CONN., July 22.—The program committee of the Wednesday Afternoon Musical Club has announced the program of the club's activities for next season. This committee comprises Mrs. Henry L. Bishop, chairman; Jessie Hawley, Mrs. Frederick B. Granniss, Mary Louise Peck, Mrs. De Ver H. Warner, Mrs. Frederick Monroe Card and Mrs. T. S. Coggeshall. The concerts will be held, seven of them, in the Stratfield Hotel, the other three in the members' homes. The program follows:

Oct. 8, president's reception to the active members of the club. Oct. 22, Letz String Quartet, concert. Nov. 12, MacDowell Day, Mrs. DeVer H. Warner, leader. Dec. 10, Anna Fitziu, soprano of the Chicago Opera. Jan. 14, Emma Roberts and Elias Breeskin, joint recital. Jan. 28, "Women Composers"; Mrs. May B. Hard, leader; Mrs. Lucien T. Warner, hostess. Feb. 11, "Reciprocity Day"; various musical clubs in the State will be asked to exchange artists; Mrs. C. B. Strang, leader. Feb. 25, Arthur Rubinstein, pianist. March 10, "Music of the Centuries"; Mrs. Frederick Silliman, leader; Mrs. D. H. Warner, hostess. March 24, "Springtime Music"; Mrs. Louise Snyder, leader. April 7, "The Dance"; Mrs. Philip W. Bill, leader; Mrs. L. F. Hall, hostess. April 21, annual meeting.

## ABUNDANCE OF MUSIC IN SAN FRANCISCO

### Bohemian Club Gives Midsummer Concert—Many Local Artists Heard in Recitals

SAN FRANCISCO, CAL., July 14.—The midsummer concert of the Bohemian Club was given Thursday afternoon at the Tivoli Theater, and those who were so fortunate as to be present pronounced it one of the finest ever given by this club, which is noted alike for its musical and literary talent.

Principal interest centered in the music of this year's play, "Life," composed by Domenico Brescia. Heard under such auspicious conditions one was fairly overpowered by the strains given out by the selected orchestra of seventy pieces, many of the players having been chosen from the San Francisco Symphony Orchestra. The first part of the program consisted of two orchestral selections from "The Twilight of the Kings," last year's Grove Play, "The World Sleeps" and "The Land of

Dreams," conducted by the composer, Wallace A. Sabin, also the tenor solo, "Song of Love," from the same, which was sung by Easton Kent. Mr. Sabin's numbers have lost nothing of their beauty, but seem to have developed a new fascination since last heard.

"Water Colors," composed and conducted by Uldrico Marcelli, were "The Moonlight Night" (Idyl) and "The Burning Arrow Dance." The Burning Arrow Dance introduced the native Equadorian melodies in which the original themes are powerfully treated by the composer.

A song, "When Song Is Merry," by Antoine de Vally, tenor, and a double quartet, "Sleep May Be Gracious" from the "Cremation of Care," was conducted by the composer, Edwin H. Lemare.

The first part of the program closed with beautiful stereopticon views of the Grove and Grove Play of 1919, Richard Hotaling describing them as shown. The theater was filled and each number received the unqualified appreciation of the audience.

Norman Smith, the nine-year-old prodigy, was heard by an enthusiastic audience in the Fairmount Hotel on Sunday evening. This talented youngster has a fascination in his magnetic playing and innate conception of the composers. His

interpretation of the Bach Preludes and Haydn Sonata gave a large audience an opportunity to judge his pianistic ability, while the numbers from MacDowell and the Chopin Valse Op. 64, showed his temperamental nature as alert and keen. The wonder of this child lies in his capacious memory, while his training in the technical field has had the valuable assistance of the notable pedagogue, George Kruger.

Among the prominent visitors of the past week are Mr. and Mrs. David Mannes, who with their son and daughter are guests at the Palace Hotel.

Stefanie Shahatovitch, a pupil of Leopold Godowsky, is creating a sensation in musical circles by her splendid piano playing. On Sunday evening Mr. and Mrs. Lawrence Strauss of Berkeley entertained a number of friends at a dinner in her honor. Following the dinner an impromptu musical program was given. Miss Shahatovitch played several numbers by Chopin and Rachmaninoff, displaying a brilliant technique and rare

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